issue one: summer '08

READ. MAKE. PROCREATE.



unknown hinson
ben fox-mccord
vanessa deranged
ashley goldberg
sara renee
the lovely sparrows
federico durand
whitechapel...




MagPies
SWEET TREATS
7: Polka dots!

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photo by megan boyette

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photo by Taylor Dotson



photo by Noelia Garcia Carballo

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p+w letter from the editors

the house where you were born and the horse you rode in on

Salut! Salutations! MarHaba! Whatever the hell greetings tu prefere, welcome to the first issue of paper + wire magazine.

To create is the justification that we exist. Without hindsight and without being masters of our own inevitable future, we have to accept the obviousness that we are what we create. The need to create stems back from our ancestors to carry on through future generations (until global warming kills us all, that is). Whether it be art, craft, music, or written word, we as a people run the gamut with our originality and eager dispose of the myth that there will never be new ideas in these genres. It is for those who create (and those that love the creations) that this series was born.

We are not magazine writers, not publicists, not critics but citizens of the world at large; collaborators for a common cause. The tools of communication are fundamentally paper and wire, hence the title.

On with the show.

<3 + crinoline,
Taylor Dotson
editor-at-large

My name is Christopher, which has something to do with carrying Jesus somewhere. And here I thought he was a floater. Though some days I feel like I've been dragging a grown man's body around for long distances... Ok that's wierd. Uhm, anyway, I grew up in the middle of nowhere with only a handful of good friends, which I still consider my extended family and enjoy the occasional vegan potluck with them whenever possible. In our little city, there was nothing to do but everywhere to go, so long as it was in the 'anywhere but here' direction. Terrible location and lack of culture didn't stop many of us from moving on and making something, anything out of ourselves. I'm still working on that something, but I hope to share this personal development with you, the reader, as we journey together in the pages of each passing issue. You're going to help Taylor and myself find our "something," like it or not. You're going to inspire us, make us wonder, make us think in ways we hadn't tried before. Or not. But it's worth a shot, right? So thank you for checking out our first issue. It means the world to us. I'm seriously serious, you guys...

= Christopher Dotson
editor-and-chiefs

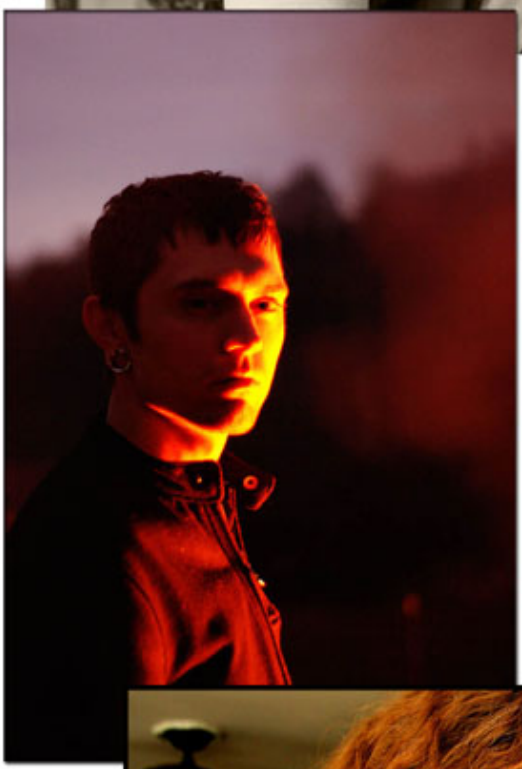
CONTRIBUTORS



Taylor Dotson, editor, Organ, Oregon

"When not working on the magazine, I am crafting. My whole world has become this avid assortment of craft, tumbling from tables in my living room, crawling around the dark recesses of my closet. It is getting to the point of being quite unrealistic and addictive, but I don't mind. We all have to have something to live for, right? I live to create. "

http://www.myspace.com/thequietyears
http://www.flickr.com/photos/asocialcelebrity
http://corsetryinmotion.etsy.com



Chris Dotson, co-editor, Knoxville, TN

"A wise man once said, "There are too many Christophers." "Which wise man?" I asked. But the answer didn't matter, because he didn't err in his statement. That mysterious, right bastard of literary history must have known something my mother didn't, because that's the name she chose for me, a name for me to grow up with, always praying that I would awake as the son of a mother who listened to wise men. I play guitar as well."

http://www.myspace.com/exousiai
http://www.myspace.com/greaterbuffalo



Amber Yarbrough, 28, Los Angeles

" I grew up in Texas, but recently moved to California. All the beauty of California made me want to pick up a camera and document it. I am completely amateur and am looking forward to taking some photography classes to improve my skills. I am also an aspiring actress and writer."

http://www.flickr.com/photos/amberyarbrough/

CONTRIBUTORS continued



Kenneth Barton, 43, Portland,OR,
"I am an industrial designer and I was the lead guitarist in the bands SUNTRIBE and PETAL during the 1990's and the early part of this century. " http://www.flickr.com/photos/kennethbartonphotography



Ksenija Repina, 24,
Maribor, Slovenia
"..student of Dramaturgy; active in fashion, theatre and movie production. Only having fun with taking photos... until i buy a decent camera. "
http://www.flickr.com/photos/black_bird

Ryan Orange, 33,
Los Angeles, CA
http://ww.digital-citrus.com
http://www.flickr.com/photos/ryanunderfire31





Paolo Orsacchini, Italy
"1) Mix 3 cups of flour, sugar, salt, pepper on piece of waxed paper. Coat 4 green tomatoes w/mixture. 2) Melt 1 Tbsp butter in large skillet over med. Heat. Add tomatoes in single layer. 3) Cook 3 minutes per side until lightly browned. Remove to serving platter."
http://www.flickr.com/photos/stracubo



Kelly Connor, (knocking on thirty's door),
Seattle, WA
Kelly Connor is a living, breathing, thriving artist-yoga instructor-environmental attorney who spends her days creating and her nights dreaming up big adventures to take with her gorgeous husband and sweet dog. Kelly creates with acrylic paints, watercolors, found papers, ink, pencil and her cameras. She dreams vividly and frequently incorporates her dreams into her art. When she's not working, Kelly enjoys swimming, hiking, surfing, sewing and knitting whilst watching Wes Anderson movies over and over and over again.
http://kellyloveswhales.blogspot.com/
http://www.kellyloveswhales.etsy.com/

CONTRIBUTORS continued



Peter Kupas, 25, Pécs, Hungary, Europe

"I'm 25 years of age and currently studying English literature at University. I'm a friendly though rather detached person, doing some graphic design and fine art, all which I learned by myself. I currently have my second solo show, titled "The Bird's Case with the Ornithologist" in a small gallery here in Pécs."

http://www.flickr.com/photos/happy-nasal-cavities
http://www.redbubble.com/people/abc123





Natasha Fialkov (Luxe), 35, Pittsburgh, PA)

Natasha Fialkov lives with her amazing husband, Jake, and 4 cats who are treated better than most children. Inspiration is found in unusual places and finds its way into drawings, mixed media collage, soft toys, art yarns and knitted or crocheted work. Nothing is safe.

http://luxe.etsy.com
http://flickr.com/photos/30852523@N00/

Filip Lazaric, 21, Everywhere really. (He is Croatian, studying in London, currently on a year abroad in Italy.)

"I've always had a love of exploring the world around us. I guess that came with my constant moving and travelling as I was a child. I was born in Tehran, Iran, later lived in Austria, Croatia (about half my life), India, UK and Italy. My family is Croatian so I consider myself Croatian, even though iis becoming more difficult to know your roots in this globalized world. Through this love of exploring I developed another love of capturing the surroundings through a lens. It allows me to freeze time in a frame, and later anyone can see what was present at that particular time and place. We should cherish the interesting and wonderful world we are so lucky to live in."

http://www.flickr.com/photos/filiplazaric



Tony Katai, 16, Detroit, MI

"I started up photography about two years ago and with the help of my good friends, i learned alot about photography. I know god is going to lead me in the right direction, so I think photography is going to take me somewhere in the near future. I hope when im an old man, i can look back and say that i had a fun life. Photography is something i love, so i hope to pursue in it. "

http://flickr.com/photos/tonykatai

GET YOUR ★CRAFT★ ON

words + images by taylor dotson

Growing up in a creative household with a musician father and a seamstress mother, I was always fairly conscious of the craft scene. From my sister I learned the origins of the Pacific Northwest grunge movement, from my friends in Cali I fell in love with D.I.Y., and from my best friend I learned how to cast on stitches and make my first scarf. In the 80's, the world was changing and people were starting to become very aware of what was going on in the world and the impact of their actions in society. With Reaganomics and the rise of consumerism, the capitalist lifestyle didn't fit many kids growing up by the early 90's. We wanted something to occupy us; something to keep us from ultimate self-destruction. Perhaps it is a throwback to simpler times, or perhaps just an urge to create and the value of originality. Whatever the reason, "craft" has resurfaced in several forms and more and more people are staying home on Saturday nights to make a dress or knit a shawl at their local coffee shop.

It's amazing to me as I get older to see how independent designers are taking over everything. Whether it be fashion or furniture, there is a growing population of creative minds that are banding together to start a new revolution of thought. It is a renaissance, in the laissez-faire sense of everything. Even the Midwest is seeing a growing resurgence of activity, startling the epicenters of New York and Los Angeles. With the introduction of the internet over the past few decades, more and more information is processed by young minds; more and more kids are able to get the information they need to learn how to start a trade or hobby. Is it just a fad or is it here to stay? I would like to think that trendy as it may be, more people are finding subtle ways to reuse and create. As time passes and movements change, more and more of us are becoming more aware and are finding the time out of our busy lives to create, whether it be art, craft, music, or written word.

I try to make most things out of vintage fabrics, with vintage sewing supplies, when possible. I have a 1950's Keystone sewing machine and it weighs about 30 pounds. Like most seamstresses, I am a hoarder. It is a ridiculous obsession but a harmless one. I find most vintage or unusual fabrics at thrift stores and spend much of my free time planning and cultivating my projects.

I was working on a Craftster swap one weekend with a girl from Finland and drew up a pattern for a small bag, which I am sharing with you guys and gals. It is a very cute, very easy bag to make and would be good to store your Ipod, make-up, art supplies, whatever. I serged mine (see photo above), but you could use an overlock stitch on your machine for a similar look.

I usually use fat quarters to line my bags, but broadcloth or any fabric would work well. The fun part is that you can mix fabric with vintage buttons and embellishments for a signature piece (Sublime Stitching-a-la-Jenny-Hart is wonderful as well!) To wear as a purse, you could enlarge the pattern by a few inches and add a strap (belting or cording works well). There are many possibilities!

MAKE:

what: one-piece bag
difficulty: ultimate beginner
supplies needed:
1 yard each of miscellaneous fabric and lining, fusible interfacing, buttons + embellishments, thread, pins, scissors, (a sewing machine or hand-sewing supplies), paper, iron
Time: 30 minutes- 1 hour depending on skill

DO:

1. Draw and cut out pattern on a piece of paper or thin scrap fabric.

2. Press fabric with a warm iron (be sure to test an area of fabric before you do this as some fabric is not iron-friendly).

3. Lay fabric, interfacing, and lining down on a flat surface in one layer. Smooth out an wrinkles that may occur at this time. Press.

4. Pin all layers of fabric to the pattern piece at fairly even intervals.

5. Cut all three pieces as one piece, very carefully, thus saving some time and ensuring they all match. Clip any uneven areas. Unpin and set aside fabric.

6. Following manufacturer's instructions, fuse the fusible interfacing and lining together with a warm iron.Press until securely fused and set aside a few minutes to let it bond.

7. Pin lining/interfacing piece to fabric.

8. With a normal sewing machine or serger, you can use an overlock or zigzag stitch on all the raw edges or you can hem the fabric 1/8" by turning the fabric to the inside edges. Press.

9. Starting from the bottom edges, overlock stitch the edges or turn inside out and stitch a 1/8" seam (depending on what type of machine you are using or the preferred look. We made the one in the picture using a serger). Stitch all the side edges together.

10. Fold top (tab corner) over the front of the bag and feel free to add a button hole or thread loop. Hand stitch a button to the front of the bag for closure. Feel free to decorate it any way you wish!

11. You can also enlarge this pattern into a bigger bag, or make it smaller to hold your cell phone or any other items you choose. These are really easy to make and create great gifts for friends and family or a cute accessoru for yourself!









make your own

MUCHA MUCHACHA'S MAFIOSA

BATH BOMBS

by Nichole Moraila

Yields: 4 medium bath bombs

In a bowl place:
1 cup baking soda
1/2 cup of fine citric acid
*Use an old bowl that you no longer use for food. Another option is to recycle a large yogurt container.

Mix. Add 2 tspn regular olive oil (preferably not extra virgin, too stinky) Slowly add drops of essential oil to the mixture until it holds the faint smell of your oil. (*Lemongrass oil is a nice cure for your sore roller derby muscles. *Ginger oil is great for circulation.)

Mix again. It is very important that the combination clump together when you squeeze it in your fist. If it's not clumping you may add a couple of drops of oil or very lightly spray with water. At this point the combination should both clump when squeezed and still break apart with little effort.

Now is a great time to add any dried lavender or rose petals from your garden. You can also get creative (I've used dried Mexican chocolate!) It's best to add these at either the bottom of the mold or throw it right into your mix.(*Large decorative ice cube trays make excellent molds as do the bottoms of individual yogurt cups)

Pack the mixture into the mold and then pack again twice more. Be sure that's it's in the mold good and tight.

Remove the bomb from the mold and find a warm spot for it to cure. This usually takes about 12-48 hours depending on the size of your bomb. When the bomb is hard like a rock, it's done.

Draw a bath, drop your bomb into the tub and enjoy!

more crafty goodness

check out these sites (if you haven't already) for inspiration, good times, and craftiness.

www.craftster.org
www.burdastyle.com
www.etsy.com
www.buyhandmade.org
www.supermarkethq.com
www.vintagesewing.info
www.missvintage.com
www.ravelry.com
www.getcrafty.com
www.indiepublic.com

blogs we like (and you will like, too!):
www.kittygenius.com
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www.auntycookie.com
vintageindie.typepad.com
www.everylittlething.typepad.com
naughtysecretaryclub.blogspot.com
www.delightfulblogs.com

♥♥♥♥♥XOXO♥♥♥♥♥♥♥♥

My name is Nichole Moraila and I own a small jewelry company in Los Angeles called Mucha Muchacha. I make fused glass art jewelry.

I'm often asked why I prefer glass as a medium for jewelry. In the late 90's I was an antiques dealer and was introduced to many kinds of pottery and glass.

One of my favorite things was vintage fused glass by the Higgins Glass Company. I was taken by the rich, colorful, geometric fused glass panels called "Rondelays". The colors reminded me of the glass bottles I had seen in Mexico as a little girl. That's when I fell in love with glass.

I already loved jewelry and had been making my own pieces for a while. Nearly ten years later I decided to marry my two loves. I think they work together beautifully for a clean, fun and modern aesthetic.

I create each piece by cutting up panels of colorful glass, designing a pattern, assembling the piece and then firing it in a kiln. The combination of time and temperature fuses the glass into something special.

Nichole Moraila
Mucha Muchacha
www.MuchaMuchacha.etsy.com

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biodegrade-ABLE!!

make a grocery bag; save the world.

by
Madeleine Escrowe

As a kid growing up in the rural south, I had never seen a real recycling center. In my elementary school, we watched videos about recycling, planted trees on Arbor Day, and learned about the different uses of recycled materials but between lunch and pining for recess many of us generally didn't retain all of that knowledge and much of it was forgotten.

In the early 90's, they opened a small recycling center far away in the downtown district of our city. It took us about thirty minutes to get there so every few months we would go, laden with aluminum soda cans and gallon jugs, and the man would pay us for the aluminum. We would only get maybe a dollar or two, which was probably just enough to cover our gas to get there, but it was a good feeling knowing we were helping save the planet. The center closed down within a few years and the nearest one was nearly an hour away so we eventually gave up recycling for the while.

Now I live in a city with ample amounts of recycling centers but many are only open the hours I am at work. I find ways around it in order to recycle goods, but often feel this isn't enough. With the rise of recycled products and environmental awareness, our generation is now reaching a point to where the majority has the power to change what is happening. It doesn't have to be a fad or shortly-lived plan (much like a diet)- like anything else in your life, after a little bit of practice in learning the "correct" way to do things, it will be second nature to you and your future kiddies may grow up in a land that is at least a little more sustainable for them.

I am probably one of the laziest people ever. That being said, I think if I can do this, others will have even less obstacles in doing so. I am realistic in the fact that probably 90% of the general populace does not give a shit about recycling. In fact, often that is how I have talked myself out of recycling. I have asked myself if one person could really make a difference and honestly I probably can't, nor you. Yet, there is something to be said about those that do go the extra mile. Sometimes I think if every person that reads this really pushed and prodded their friends and relatives to recycle with them, perhaps it would help at least balance out those who don't give a shit about it.

That being said, it can get very expensive living in a sustainable environment. I try to buy everything I can within reason that is biodegradable or recycled, but I refuse to curtail quality for cost. I find that quite often those companies that promote environmentally-friendly products are also those that jack up the prices beyond the budgets of average citizens. Part of this is due to the fact that they have to cover the cost of materials and unfortunately there probably aren't enough people buying them in order to cover the decreasing costs in supply and demand. Also, though, I think these companies are like many in that their prime goal is to make money. I prefer natural products over those chemically produced but we also have to face the facts that sometimes it is more harmful for the environment because of the energy and emissions it can take to recycle certain products. Some of you may think I am somewhat fastidious in my assumptions, but keep in mind that I am just like you. I am a skeptic. You may not agree with me or not on this one, but I also think that while reusing materials for other purposes is awesome, oftentimes it can be somewhat tacky or an easily-lived fad. Ingenious ideas are difficult to pull off if they are not aesthetically pleasing or functional. I think people have thought up many great uses for items that are non-recyclable, but little has been done to keep the products from being made. Excessive packaging is an excellent example of this.



biodegradable

While in this day and age it is almost impossible to live, work, and play in environmentally healthy ways, there are some things I (and many others) do that may be of benefit to you. I am not a fanatic or anything like that. I will not cuss someone out for having Styrofoam plates at their cookout and you shouldn't either.

•For your next cookout or party, buy biodegradable plates and tableware made of corn and other environmentally-safe items. They are not much more expensive than Styrofoam and plastic and much, much safer to dispose of.

•Use washable dish towels/rags instead of paper towels whenever possible. If you must use paper towels, try to buy 50-100% recycled or recyclable ones.

• Dish detergents not only contain harsh chemicals but many also contain petroleum (yes, oil). There are many products out now that feature natural, environmentally safe ingredients.

•Try to find recyclable toothbrushes and toothpaste. The toothbrush I use is available at wal-mart and made of recycled yogurt cups. When I am finished with one, I can mail it in or drop it off and they can recycle it again. The toothpaste I use does not contain saccharin or any artificial sugars and has many natural ingredients, giving me fresher breath and all around better-feeling teeth. Neither is much more expensive than what I would use normally and I am much happier with them. Or, better yet, make your own!

•Try to buy toiletries, foods, and other products that are biodegradable or can be recycled. You would be amazed by how many products can and cannot be recycled. I have found several alternatives to products I would normal use at reasonable cost (sometimes less). Generic products often have less flashy packaging but contain the same quality or better of foods.

• Learn what is best to buy "organic" and what is not. Many items are not treated with harmful chemicals to begin with, so quite often some are organic without being labeled organic.

• If you live in an apartment complex or shared household, petition to have recycling bins available for the tenants or a recycling center put in near you. The same goes for your workplace.

•If you have space in your apartment, label a few small cans for plastic, paper/cardboard, glass, and aluminum. (You can always combine some of these and sort them when you get to the recycling center).

•If you have relatives or friends that don't think they have the time to recycle, have them bag up their recyclables and on each visit you make to their houses (or vice versa), you can pick up their goods and take them with yours to the recycling center. Not only will that save gas but will alternately give then incentive to save these items for you.

•If it can be reused, reuse it. Take care of your items so that they can be used again.

• Old glass or porcelain plates can be broken and used to create colorful mosaics or mosaic pots for your garden (wear safety glasses and gloves when doing this).

•If your clothing is beyond mending but has a nice print or feel, cut it into scraps and use it on quilts, appliqués on other clothes, or use as rags. Any clothing in wearable condition can be donated to a local charity. You also can look into rag traders, as smaller operations will gladly want your unwanted items.

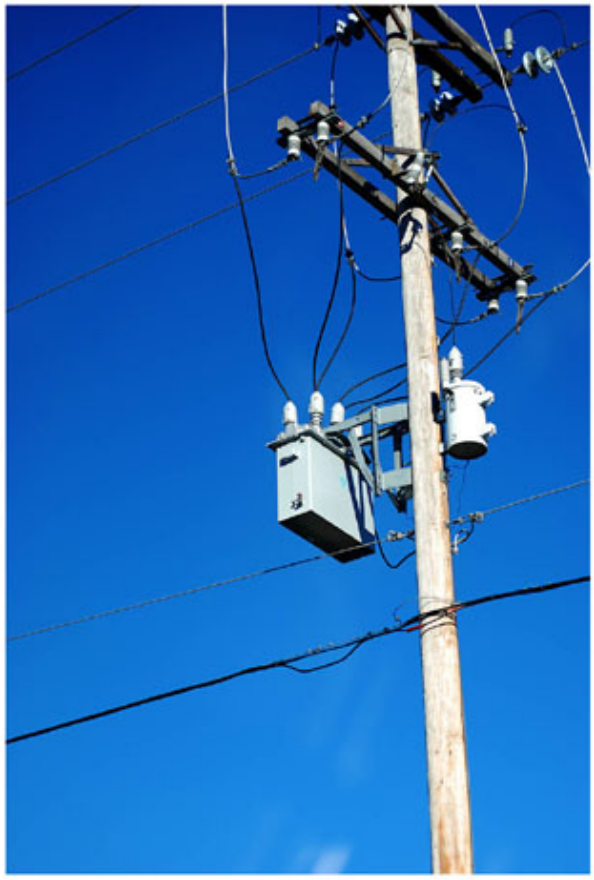
•Any biodegradable items, such as old food, wood, or other materials can be placed into a compost heap or bin in your yard. They are easy to build and after a while the soil can be used in your garden.

•Before you get rid of or donate items, you can check sites like freecycle and craigslist to see if anyone needs them.

•Try to buy cleaning supplies that are environmentally friendly and non-toxic. While I can swear by vinegar for almost anything, many people do not like the smell of vinegar so there are several alternatives. Seventh Generation makes a wide assortment of cleaning products that are pretty easy to find at most major stores.

•reuse old paper when possible. Magazines, cardboard (such as cereal boxes), and some computer papers can be recycled but if you can use it, use it.

•Cloth bags are great for groceries and can help decrease our dependence of petroleum-made plastic bags. If you MUST use plastic bags, many grocery stores and retail stores offer drop-off bins for unneeded bags (just bring them with you on your next grocery trip- it's that simple!) You can also use fabric or decorative linens to make gift bags that can be reusable. I sometimes take old magazines or newsprint and wrap my gifts with it (the wrapping can be recycled). When sending packages through the mail, if you can reuse old mailers, do so.




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com



MAKE A GROCERY BAG! save the world!

To make a super-simple eco-friendly grocery bag, you will need the following:

About 1.5-2 yards of fabric (preferably medium-heavy weight, such as duck cloth or canvas- organic fabrics are preferable) and the same amount of fabric if you choose to line it (muslin or cold/hot insulating fabric would be nice)
Thread, Scissors, pins, and a sewing machine
paper or cardboard

You can also create a tote to carry around your grocery bags. The bags are collapsible and can be rolled up easily into the tote, secured with Velcro or ribbon ties. That way, you can shop with ease without carrying all those bags loosely.

Keep in mind that your bags make a statement about you! Whether you want to embellish them with embroidery, print your favorite quote, or promote sustainable living, they are your canvas.

1. Make a paper pattern for your bags. Most bags are square so you will want to make each side the same length and width. My bags are 14" x 14". For the bottom and sides, you can make a piece that is 3 times the length of the square you first made and 7 inches wide.
2. Pin pattern to your fabric and cut out pieces.
3. Using a pin, mark 2 intervals on the bottom/side piece, each at 14". Pin one area of the each of Piece 1 square to each side of Piece 2 (should look like a cross almost). This should make a bottom. Then, turn the other edges of Piece 2 and pin to the alternate sides of Piece 1. This should make a hollow bag form.
4. Sew all all the raw, pinned edges together, leaving a rectangular opening at the top. If the fabric frays, you may want to hem or overlock stitch it towards the outside to ensure durability. I would recommend stitching the corners of the bag at least twice.
5. Turn the bag inside out. This will be the outside of your bag.
6. Using a piece of nylon strapping, cut the length of it that you feel comfortable with and make two straps. Attach them inside at the "x's" on your pattern (one on each side). Sew these and stitch around in a square twice to ensure longevity (as if you were sewing a buttonhole).
7. Place a piece of cardboard or other stable material in the bottom to give support.
8. Go Shopping!





to make a tote to carry your bags: Simply take your Piece 2 and cut it on the fold of an alternate piece of fabric. It will end up being 42" long by 14" wide. I would recommend cutting out lining and a piece of fusible interfacing (ironed to either side) or batting in the same manner. Sew all of these together as one layer, with the batting inbetween and sew two straight lines somewhere in the center to help stabilize the interfacing.. It should look like a rectangle with one side with lining fabric and the other with your patterned fabric. Cut two pieces of string or ribbon in equal length (about 6-8 inches would suffice). Sew one to each horizontal end of the bag, equal distance from one another. These will tie your bag up once you roll it up. Now all you have to do is sew 3-4 strings or velcro of the same length vertically to the middle of the roll, stitching a square in the middle of each one to secure them to the roll. You will be able to fold your bags up and tie them with these and then roll the carrier up!





rainy day

REAL ESTATE.

illustrated by dominique cresavi

three birds wall decals
$5, set of 3
holly.etsy.com
vinylwallart.com

True Love Locket Earrings
$16, susanmariedesigns.etsy.com

"Baby BlueEggs" feather
earrings, $9.99,
corsetryinmotion.etsy.com

Little Bird on Chocolate
handmade pendant
necklace, $12.50
earthexpressions.etsy.com

pin-up/pastel bird
clutch, $60,
www.stacyrink.com

Artist's Anonymous

FEATURING: ASHLEY G & DREW

WORDS Sarah Karns + Jeff Sanders
IMAGES COURTESY OF ashley goldberg



"back to back" by ashley g. & drew

You might have seen them at Urban Outfitters or pehaps you were perusing her blog, Kitty Genius, and noticed the bright colors and enigmatic appeal of simple lines and expressive faces. Or perhaps this is new to you entirely (forgive my assumption). Whatever the case may be, it is easy to see why Ashley Goldberg and her partner in crime, Drew, are becoming household names. Whimsical characters with retro stylings, imaginative and endearing, seem to come alive in their work. We sat down with Ashley to discuss her childhood wonderment, work process, and their upcoming move to the West Coast.

JS: As a child, did you have set goals for your work or was art not even a possibility?

AG: No, I would never say I had set goals. I remember my mom introducing me as "Ashley -- she's going to be an artist" when I was five, six, seven. So I was always encouraged. But I looked at drawing more as a free toy. I could create characters and have them talk to each other and have lives of their own. It was a natural extension of playing with dolls and watching cartoons. And it still remains a source of entertainment for me.

SK: When did you start doing work in your unique style (or have you always had this style)?

AG: Although my style has evolved (and I certainly hope it continues to) I've basically been drawing the same types of things as long as I can remember. What changes most frequently are the colors and textures I am drawn to -- or feel purged of.

JS: Who or what are some of your inspirations?

AG: Not to sound too bullshitty, but really anything can be an inspiration. I love (which I think is very common) when I see beauty made by accident rather than design. Like in an over-stamped book checkout slip at the library, a rural distressed home or farm, the tiny Russian women who live in the retirement home near our apartment who are dressed so fantastically in their babushkas, layers of skirts, and tiny worn shoes as they feed the birds.
Things that will always inspire me are nature, the weather (it's no secret I'm a fan of cool gray overcast days), and perusing the internet and vintage photographs of all kinds.

> "I could create characters and have them talk to each other and have lives of their own. It was a natural extension of playing with dolls and watching cartoons. And it still remains a source of entertainment for me."

SK: When you begin to create a new work, what is the process and what mediums (materials) are used?

AG:How I begin to create a new work really depends on what it's for. Usually I just draw. I prefer feeling as free as possible which for me means not drawing from any reference material. I just like to have my sketchbook, some pencils, pens and background visual stimulation and background noise. I



"the couple" by ashley g & drew



"hello june" by ashley g & drew

"...The first sketches are normally horrible and then after around twenty or thirty minutes I'll hit my stride and actually start on something I like."

usually work in a coffee shop or with the TV on and windows open. And I do like to have my laptop close by. At this point it's just like having a security blanket. And then I just draw. The first sketches are normally horrible and then after around twenty or thirty minutes I'll hit my stride and actually start on something I like. If I am creating something realistic then yes, I am using references, or if it's a freelance project I enjoy it but struggle a lot more. I'll go through a lot more sketching and planning.

SK: I remember reading your blog for the longest time and more recently we have seen your work featured at Urban Outfitters. How did that come about and has it brought you more popularity than you could have imagined? Do you still intend to keep it as a home-based operation if your workload continues?

AG: Well, first thank you so much for reading my blog! The best way to describe how working with Urban Outfitters came about: wheels within wheels. UO saw my work on Design*Sponge, they wrote about it on their blog, I wrote about their mention on my blog and then UO contacted me to see if I would be interested in a collaboration.

UO has been great exposure and I hope to continue to work with them in the future but my work load hasn't changed any, since they are the ones physically producing the work. I am supplying the art. My prints that I sell on Etsy, for instance, are printed, shipped, etc. by Drew and me. But for the foreseeable future we plan on keeping it a home-based business with just the two of us. The one thing we would like to do is more licensing and collaborations.

JS: What have been some funny moments in your career thus far?

AG: That any of this is happening. But maybe that counts more as surreal.

JS: When you are not working on your business, what are your favorite pastimes?

AG: Oh, the usual stuff. Being with friends and family, going to thrift stores, drinking coffee, reading, I have plans to re-watch all of The Wire (sigh! I miss it so much). Right now we are in the process of moving from St. Louis, MO to Portland, OR, so that feels like an all-consuming task.

SK: What is one random fact most people don't know about you?

AG: I refuse to use the Shift key to capitalize letters. I only use the Caps Lock key. Yes, I know it makes no sense but that's how I've done it forever and I'm not changing.

Ashley Goldberg works with her boyfriend, Drew Bell, creating digital art from their apartment as Ashley G & Drew. Ashley's found a way to work a childhood full of drawing into an adult's life. The characters she creates, whether monsters or littlegirls, are simple, humorous, empathetic, and a little bit pathetic.

Over the years, my creatures have become decidedly more design-driven, put a part of me is still just drawing little friends to have.

You can check out their work at Urban Outfitters and the following sites:

http://www.AshleyGandDrew.com
http://ashleyg.etsy.com



www.beritnewyork.com




"puzzled"

bead it!: words to the wise from the vicious kitty

"The Vicious Kitty" by Becky Houle
Photos provided by www.davidapuzzo.com


"pieces mended"

Behind a really interesting piece of jewelry there is usually an interesting story or inspiration. For me, I like to make really neat jewelry from everyday objects that are sometimes overlooked as something that can be manipulated into wearable art. For me the rush is in finding the special component that turns into that unique necklace (or bracelet, earrings, etc). It is also more cost effective than buying supplies and is an interesting way of recycling discarded materials.

My initial inspiration to start creating my own jewelry stemmed from my dissatisfaction with overly priced, mass produced jewelry found in department stores. Where is the individuality, I thought. And the fact that companies could get away with charging outrageous prices for their sometimes poorly made product, when next where some fashion icon will tell you that it is out of style. I needed something more and at the same time an outlet for my individuality. Why couldn't jewelry be timeless and not just trendy for the moment?

I first started making jewelry out of buttons because I had lot of them around the house, not to mention they made for a cute pair of earrings. I also have a slight fascination with puzzle pieces. I loved the asymmetry of the pieces and the fact that there were no two pieces alike. From then on, I became intrigued with the idea of using 'found' objects to inspire my work. I use beads and charms in some of my pieces, but the thrill is going outside the realm of craft stores to find my supplies. I sometimes frequent flea markets, thrift shops, and my own garage and tool box. You never know that what's buried in your closet can be turned into something fashionable. I feel like I am on a scavenger hunt that never ends. And I think fashion is all about trying new things so if it gets people talking and asking questions, you're doing something right.

While I think my work is unique in itself because it is made from recycled products, I do try to make one of a kind pieces or limited quantity. I don't ever want to get bored with my work, so I push myself to find those extraordinary components each time that will create a new product. Creativity is about exploring new ways of creating art and not becoming stagnant by putting out the same work. It just wouldn't make me happy to duplicate project after project and never expand my creativity. Plus, individuality is really important to me, as I'm sure it is to most people. So when someone buys some of my work they can walk in confidence knowing there are no other duplicates.

In a way I feel I am doing my part to help recycle. Although it may be small, a little goes a long way and adds up. Instead of throwing out the excess "stuff" that we no longer have a use for, we can reinvent a use for it. This idea is useful in any aspect besides just jewelry and may cut down on needless waste. I think it's important to reuse what we have around us and not quickly discard simply because we don't think we have a purpose for it. Just as we recycle bottles, cans, paper, etc we should try our hardest to recycle everyday household products.

As for the future of The Vicious Kitty, I hope to expand my jewelry line by taking it on full time. I do run my own blog and online storefront that I update myself with news, events, and pictures. I attend various craft shows and have recently started to put together a few of my own. If only I could do this as my full time "job". As for now, I continue to work a part time job while crafting into the wee hours of the morning and it works. It settles and relaxes me at the end of a long day. For me, creating is my therapy.



For more info on the Vicious Kitty, check out: ***http://www.theviciouskitty.com.***


Queenbee


Jordan Crane



Sarah Utter



Arcana Soaps


Marc Vidal


Nikki McClure


Sam Trout

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Proudly celebrating the work of independent artists of all types since 1999.


Tiny Meat


Jill Bliss


Dream of Stars


Steel Toe Studios


The Black Apple



the fabulous world of Sara Renee

photos by sara renee murray
words by casey richardson

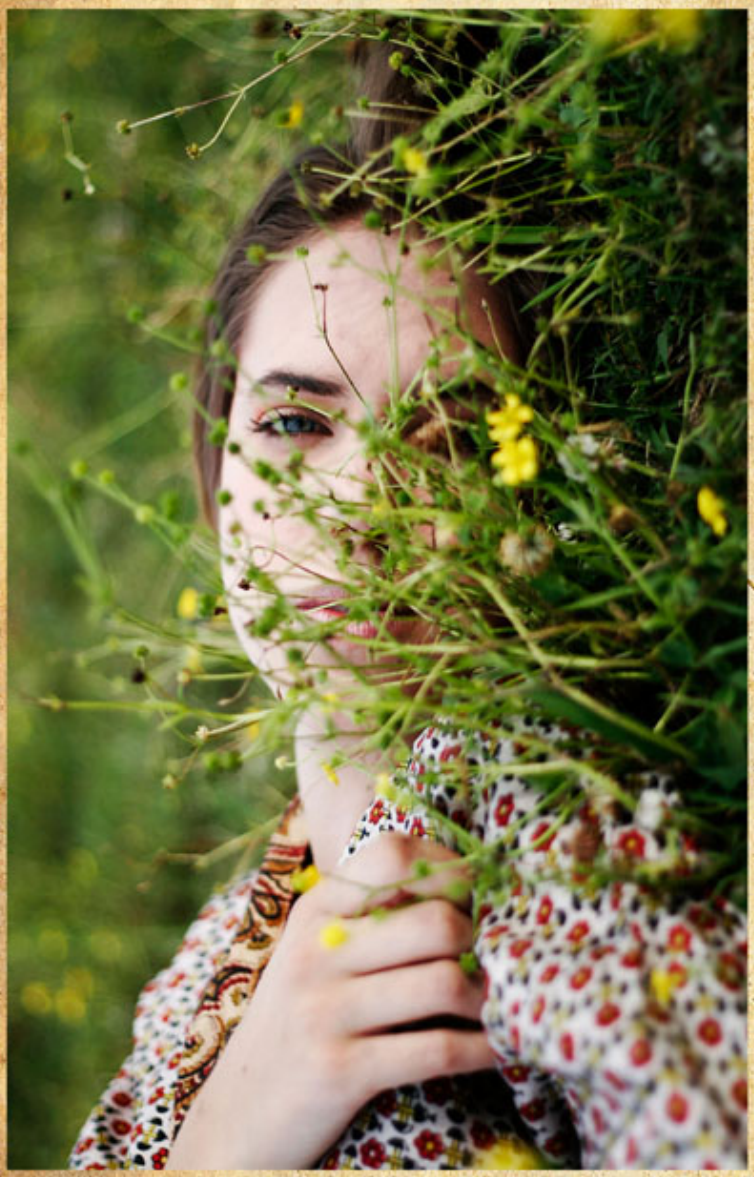


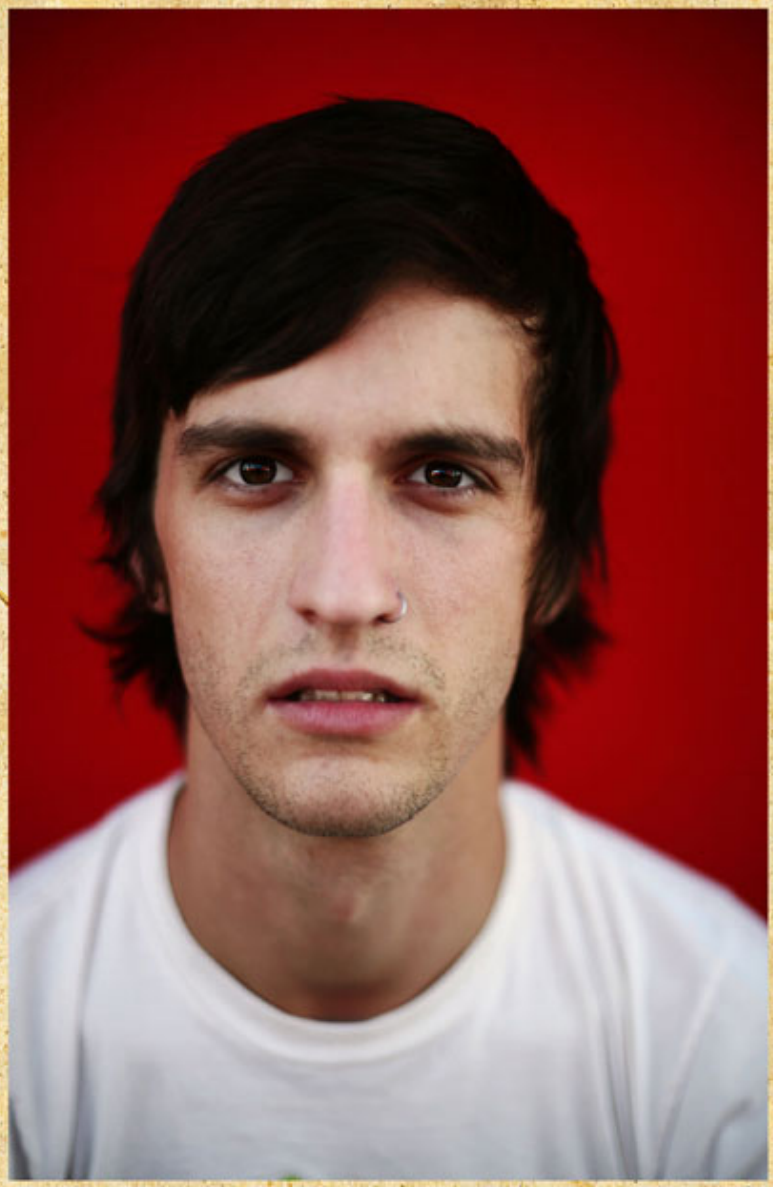
How did you get into photography?
I live in a small town (Cleveland, TN). I had the options of being bored, joining a sorority, or taking photos. I was going to go with the sorority, but I don't wear nail polish or spend enough time on my make-up. (Note: I have since made friends in sororities and I will confess they are not all bad). So I bought a Canon Rebel film camera and went to three AsCitiesBurn shows in three days. When I picked up the film from the three shows from Wal-Mart, I started screaming and dancing because I was so excited with the results. That is what began my four year long intrigue with cameras and manuals and composition. It's become a serious, serious light in my life. Thank you AsCitiesBurn.

How was your life growing up? Were you always so creative?
I had a crazy and healthy childhood. My dad was in the AirForce and we moved every 1-3 years, so I was constantly seeing new things and meeting new people. I was a big bookworm as a kid. Big big and huge. I would ignore friend's phonecalls and stay home and read. I started writing stories and poetry when I was in elementary school and enjoyed that as a hobby. I also slept A TON. I think people underestimate the value of sleep. I would go to bed between 7 and 8pm every night and I think that helped me grow and develop in high school. I also learned classical guitar and would spend three hours a day practicing and memorizing music. That was my life until the end of senior year of high school.

What inspires you?
I don't want to sound dorky, buuuut.....
Maybe everything? Towns, trains, people, deodorant, loft apartments, john donne, leaving technology behind, abandoned places!!, essays, underlined books, grammar, grey, journals, hoods, yellow legal pads, story telling, family, daydreaming during class, Blindside and AsCitiesBurn shows, grocery stores, Mike Mahler, and ironically enough: lists.

What are some of your favorite things (for example: people, movies, books, bands, places, web sites, etc)?
Ray Bradbury's Dandelion Wine.
http://blog.myspace.com/colossalgraysunshine
www.hallmark.edu
Jayly Ham (www.myspace.com/horseandridermusic)
Sigur Ros
Cleveland, TN
Germany
Prague
Arrested Development





What type of camera(s) and lenses do you shoot with? What are you feelings on using digital versus film SLR?

I started with a Canon Rebel film camera that I still have and it is a MAGICAL camera! I love it. And now I shoot with a Canon 5D.

I have three fixed lenses:

50mm f1.8 (which is my main lens and my favourite)

35mm f2

85mm f1.8

I think people should start with film and learn the good, organic way. (There are too many kids running around with DSLR's and not knowing anything about how it works). I only switched to digital because I was spending so much money on film. But now, I recognize that it's a smart and fiscally wise business move to be digital. Plus, on a semi-ranting side-note, I've noticed that many film users only use it to brag about the fact that they are stubbornly sticking to their guns and maintaining the old world regime.



What advice would you give to the younger generations just getting into photography?
Advice: SHOOT EVERYTHING. Bring your camera everywhere. Shoot manual. Get creative and experiment with what your camera has to offer. Memorize your manual. Look at other photographer's works and take notes about what makes or ruins their photos. Look through magazines and notice the lighting in the photos- what is good? Know your camera inside and out.

You have traveled many places to do shoots. What are some of your fondest memories?
I have two!
One-My first wedding was in Mississippi and I met some of my current best friends. The reception was a lot of dancing, photographing, drinking, and loud conversations.
Two-I went to Seattle for a wedding last summer (it was my first time to the West Coast). The engaged couple was incredible, as were their families. I stayed with their friends who were ridiculously hospitable and I booked the flight so that I was able to see the aforementioned friends from the first wedding, and I got to go to Bellingham to visit friends from high school in Germany. The air in WA is easy breathing and I felt alive and inspired and amongst my best friends.

Out of all of your works, what photo or shoot has been your favorite (currently, anyway)?
Ooosh, that's a wicked hard question. I shot a Blindside show last October and was extremely excited with the way the pictures came out. (Blindside holds a deep and full spot inside my chest). I decorated my office with posters of the photographs from the show.
I really like portraits and so there are a lot of portraits that are my favorites, depending on the memories that the images trigger. It's all very sentimental. I love getting close to people and getting their smile lines and freckles in their eyes and moles and scars and shadows, etc etc.

You recently mentioned going to a film school this fall. What are your future aspirations?
I am going to Hallmark Institute of Photography in September and I day dream about it every day (www.hallmark.edu). It is a ten month program and after that I'll take whatever job is the most adventurous. Think Indiana Jones with a camera. I would like to live in Washington or anywhere overseas. I imagine I won't be freelance right after school because I want to work for a company (possibly a magazine) and pay off my huge loan asap. Right now I feel potential sparking out from my fingertips. I want to take photographs. All the details will write themselves.

Freebie!
Ah, so much potential here in this blank spot. Alas, it is almost 2am and I'm wilting. Before I go-I would challenge people to stop watching movies and television and go see/experience things themselves. I never realized how much media affected my vision and mindset until I started watching television. Go out. Look at things. Put your ipod away and listen to what's going on where you are.







Sara Renee Murray is a photographer currently residing in Cleveland, TN. To view more of her work or get commission info, visit:

http://www.myspace.com/sr_photography

Shot in the Dark

the new generation of art and photography

layout by maggie sanders
photos and artwork by respective artists



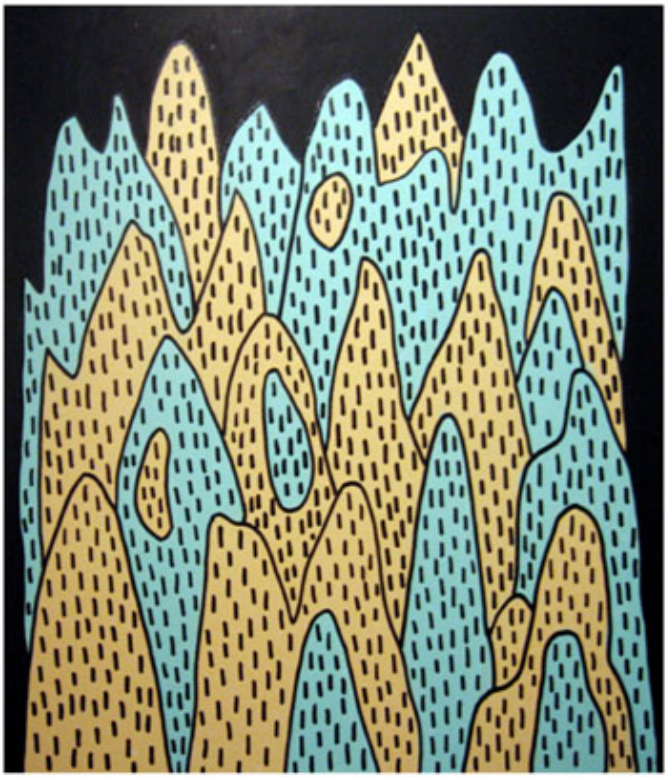
"fat asian kids in bear suits" by taylor dotson



"helmet"



"mask"



"fleeceland, landscape"

Bobby Breidholt

Bobby Breidholt is an illustrator from Reykjavik Iceland. He likes beige and turquoise, girls in high heels, snowstorms, post-cards, blank cassette inlay cards, yachts, science, delo-reans, abandoned office buildings, the Alps, old paper and swimming with zombies. www.breidholt.com

earthen imagery





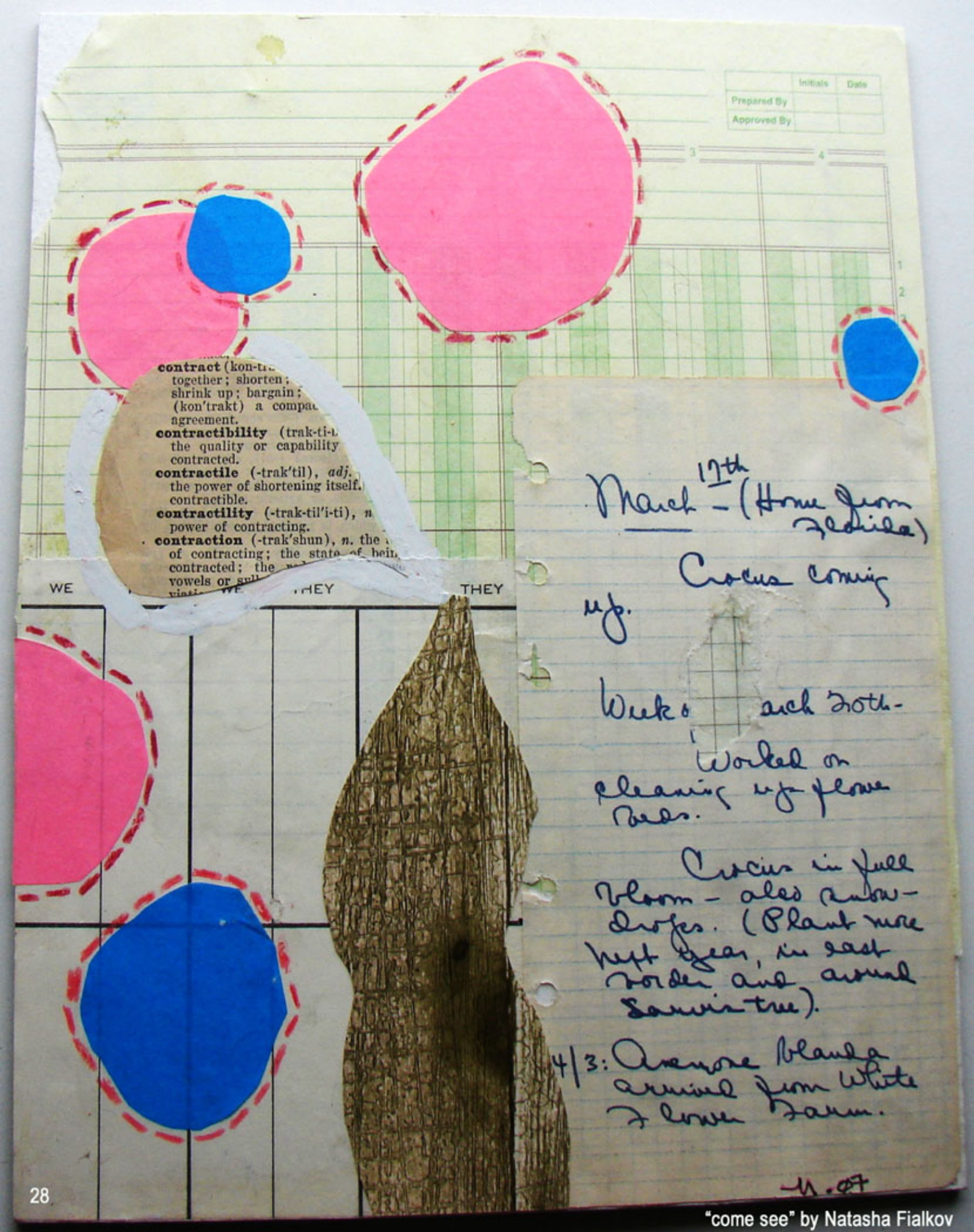
clockwise from left: untitled 1, 2, and 3 of Ashley Taylor's" Just Hang-In There" series.



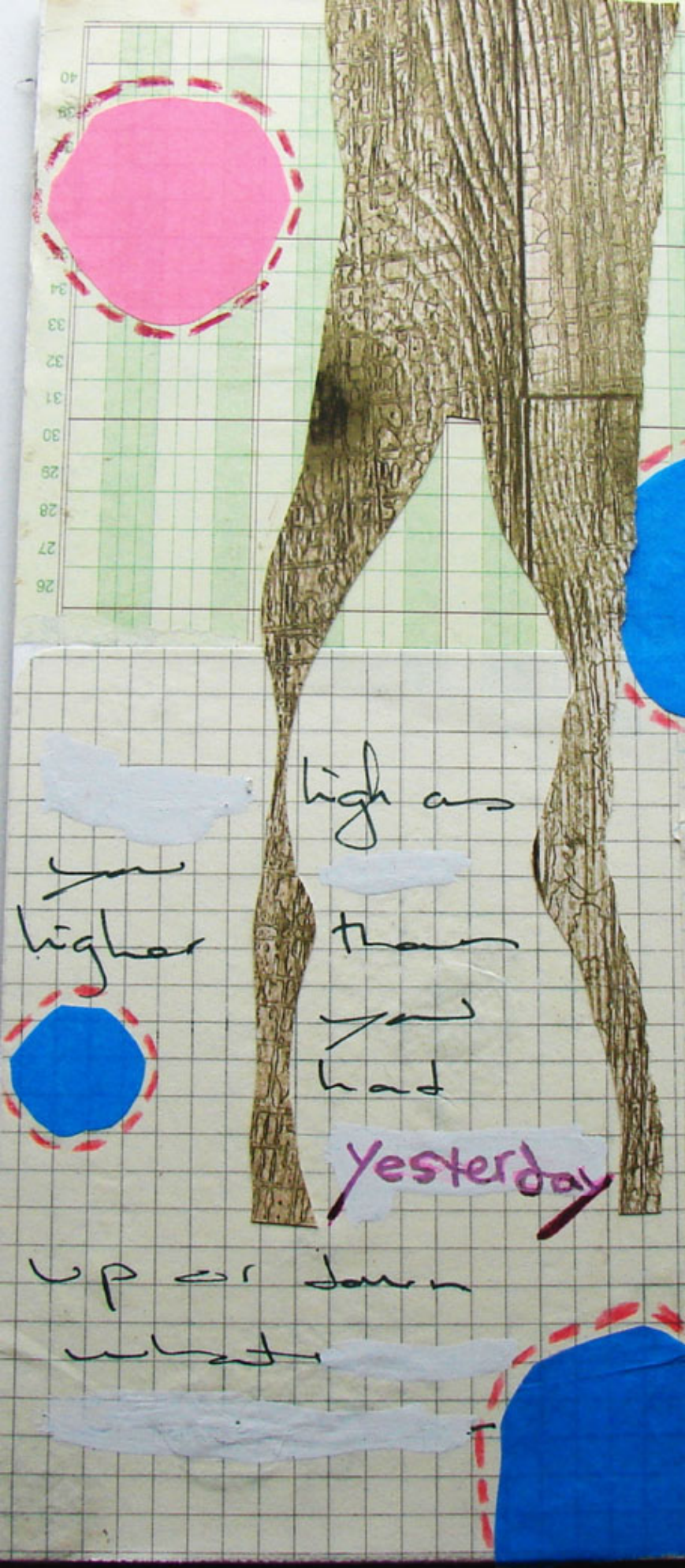


Ashley Taylor, 24, Portland, OR

Earthen Imagery (also known as Ashley Taylor), was born in Northumberland, PA. She obtained her BFA from the Pennsylvania College of Art and Design located in Lancaster, PA and in May 2007 she moved out to the Pacific Northwest. In her "Just Hang-In There" series she explores the nature of hope, the emotional transitions that it swims through, and its relationship with human beings. This particular series features an experimental technique that blends acrylic paint, photo transfer, and woodburning. For more images and contact info, you can visit www.myspace.com/earthenimagery.



"come see" by Natasha Fialkov



...nuction of t...
...ables into one; abbre-
...tion.
contractor (-trak'tĕr), *n.* one of the parties to a contract; one who contracts to supply or construct for a ...lated sum.
...dance (kon'trâ-dâns), *n.* a ...which the partners are arposite lines; a country-...contre-dance.
...trâ-dikt'), *v.t.* to as... or opposite of;
...an), *n.*

1974

March 3.

75-01 - Snowdrops in bloom.

March 6.

Beautiful - sunny - temp. in the 60's. Crocus beginning to bloom

March 7 -

Weather the same. Vicki + I cleaned out the east border + back side border. Crocus in full bloom - also snowdrops; scilla just beginning to

high as

you

higher

than

you

had

yesterday

up or down

what

"march 3, 1974" by Natasha Fialkov

March 5.

Snowdrops in bloom.

Crocus beginning to bloom in sheltered spots!

Warm - upper 50's

March 7 65°!

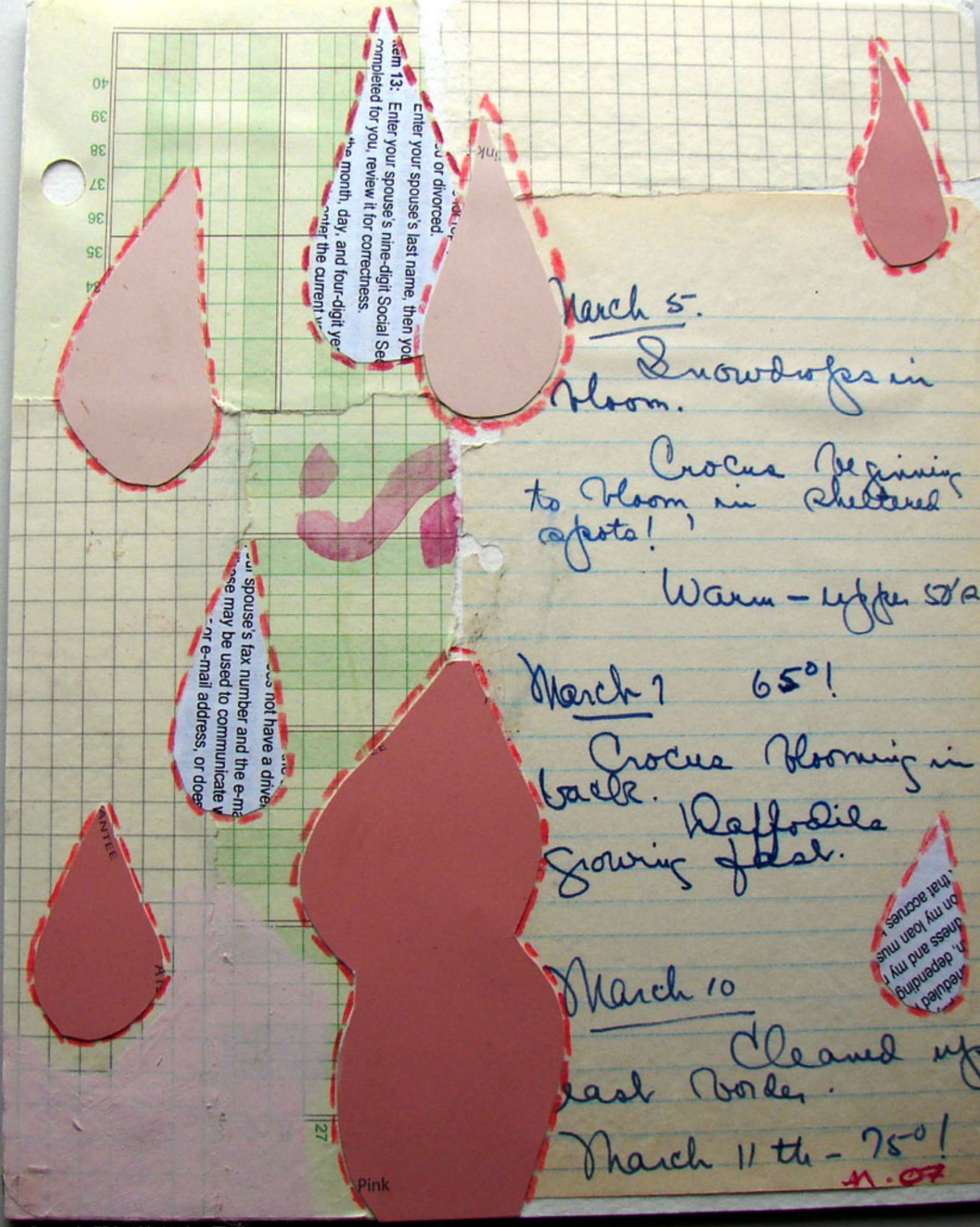
Crocus blooming in back. Daffodils growing fast.

March 10

Cleaned up last border.

March 11th - 75°!

11.07



"march 5" by Natasha Fialkov



"The Unicorn's Portrait" by Kelly Connor





"Cinetique Femme"
by Kenneth Barton



ride green.



"Tara Walker"
by Kenneth Barton



"Doomed on that ol' Hurstbridge Line, Victoria Park Station, Collingwood" by Lwnski
Melbourne, Australia

www.lwnski.com
http://www.flickr.com/photos/lwnski/

Lwnski lives in Melbourne, with his lovely wife Ruth and Polly Jean Losgrove the dog. He likes to draw, take long walks on the beach, and lead pencils.

Megan Boyette, 19, Chattanooga, TN



"My name is Megan Boyette, and I attend Chattanooga State, where I am majoring in Early Childhood Education. This summer (June 17, 2008, to be exact), I am marrying Josh Hill. Photography is a hobby that I am very passionate about. I typically use film when taking photos."

flickr.com/photos/bluexeyes88



"Ded Beat" by Megan Boyette

Adrienne Vita, Portland, OR

"My name is Adrienne Vita and I am an illustrator and artist from Portland, Oregon. Arcane Arts is the umbrella which houses the many facets of my creative efforts. Right now, I am focusing on illustration and planning an animation short. My work has an offbeat vibe to it, centering on small detailed patterns ranging from the abstract to drawings of creatures and sometimes combining both. "

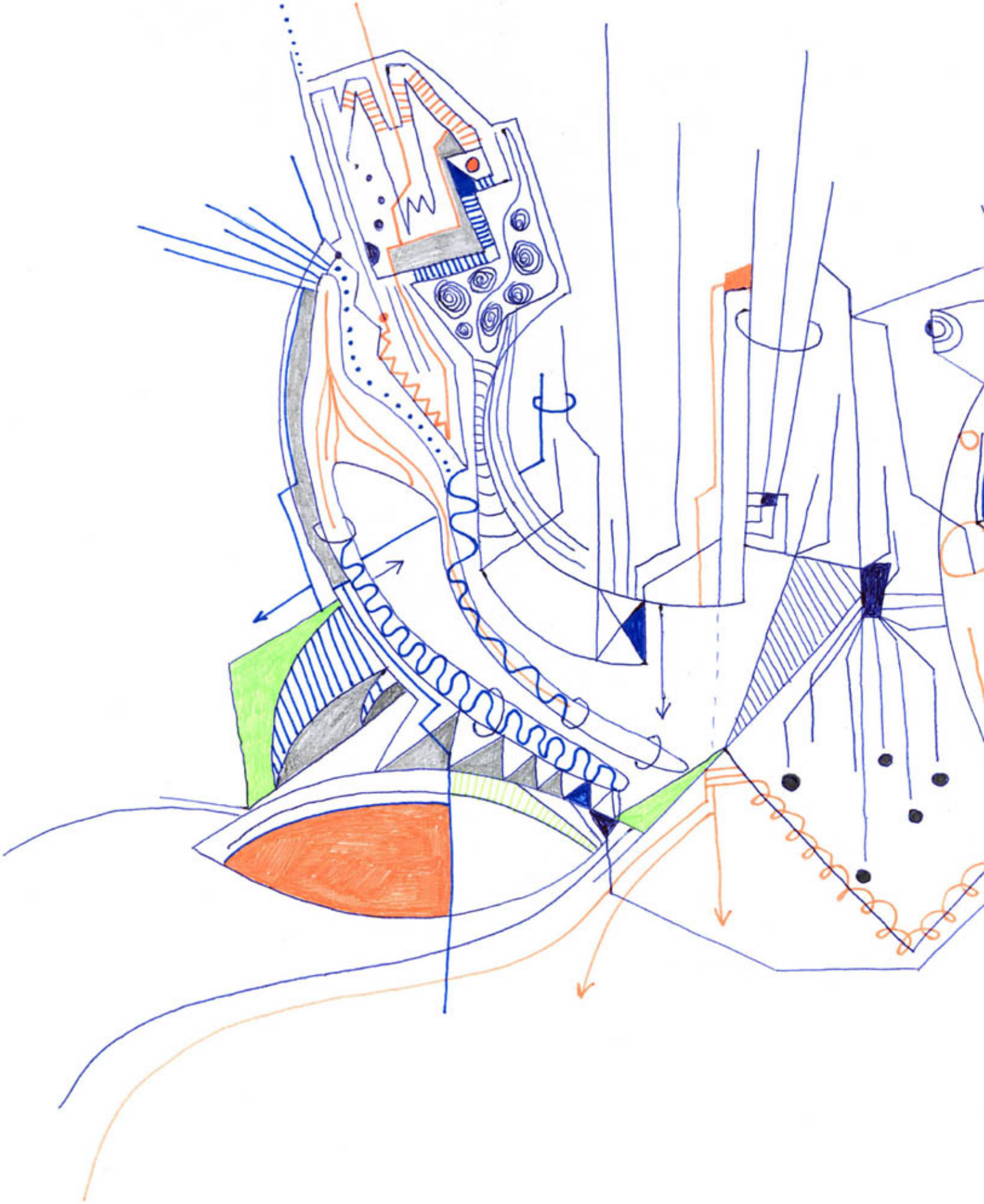


www.arcane-arts.com
arcanearts.etsy.com

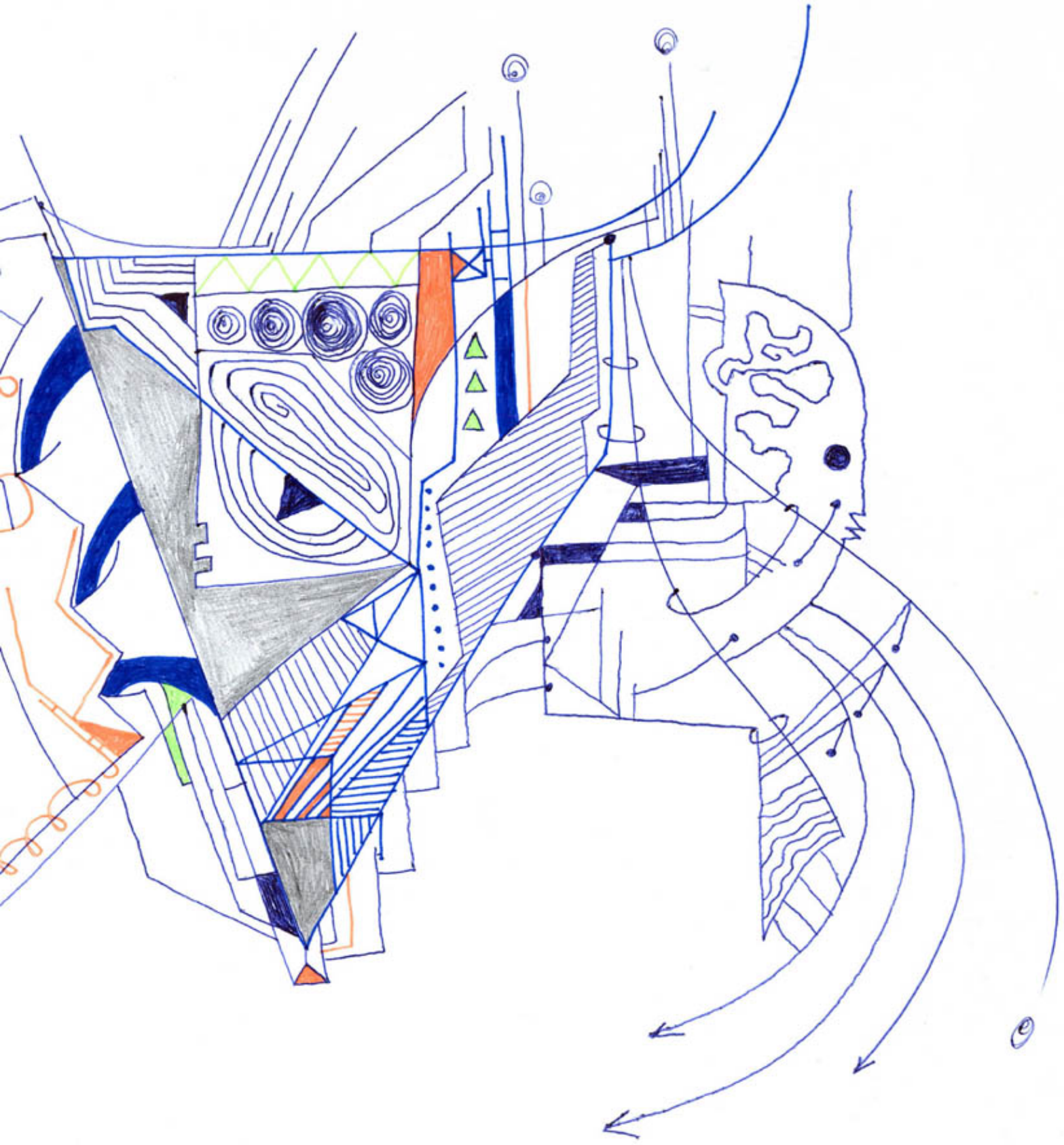


"crazy paisleys" by arcane arts (adrienne vita)


LOX
LOX SA
TENDERHOOKS



"a drawing for my 25th birthsday" by Peter Kupas



untitled works

by Ksenija Repina



"London Bus" by Filip Lazaric



"Adam(walk)Newport" by Ryan Farney, 22, Chattanooga, TN



"Johnathan David" by Ryan Orange



"untitled" by Paolo Orsacchini



"Mom and Dad, married since 1966" by Amber Yarbrough



"The Detroit People Mover" by Tony Katai



"Matty Franklin" by Tony Katai



"Day Twenty One" by Tony Katai



"Larry Bird" by Tony Katai

words - selby ann davis
photos courtesy of V. Deranged



some assembly required
an interview with Vanessa Deranged



Hailing from Tallahassee, FL, 31-year-old artist Vanessa Deranged has been creating art for a long time (as she claims: "forever.") A magical creature with a knack for humor and beauty, she creates her works with a knowledgeable eye and graceful placement of objects. "Assembly Art" was quite a vagary to me since I left high school art class, so I was quite entranced by her works that are both aesthetically pleasing and surreal. For those of you who know as little as I did about this art form, Vanessa gratefully explained: "Assemblage art is the sibling art of the Collage. Instead of 2-D objects (for example: paper and photos), 3-D objects are used."



How did you find out about it and what is the process of creation?
"I start with a single object i love, i take some time and think about what it means to me. then i find other objects that relate to that meaning, then i put it together and place every object to where i think it goes best. my pieces are souvenirs of my thoughts. "



c. What media do you mainly use to create?
"Everything but paint...I have a soft spot for vintage jewelry, bugs (only because they're dead), roots and coins and dishware. "

d.Who are your favorite artists?
"Daniel Barnard, Ronald Christopher Mendez, Earthen Imagery.. "

What inspires you to create?
"Love, hate, fear... Thats it. Oh!.. and boredom, and fear. "

Of all the pieces you have made, which are your favorites (if you can choose amongst them)?
"My favorite piece is 'my love for you, for you my love' and 'going nowhere'. The first is about the basic feeling of love, people leaving and coming back in this world and in other worlds. The second because of the simplicity and how the objects relate to each other. "

Have you had a good response from your work?
"Yes."

Are people mystified and intrigued by your creations much like we were?
"Wow, thank you. there has been a small group of people who like my work, and it's awesome to connect with them through artistic means. "

When you are not creating art, what else are you doing?
"Chores. Hanging around little people. Cooking. Making sweet love. Pretending. "

Any sites where you display your work or other info that our readers could use?
"I have a few pieces at the Green Living Center and Fine Art for Life (tattoo shop) in tallahassee. I also post my work on MySpace (www.myspace.com/flowerderangements). "





Anything else?

"1. I hate glue, in fact some of the pieces I have i don't even use glue, so they are very delicate, and if they are ever moved they would have to be hand carried
2. I am upset that they do not teach assemblage in art in school (primary schools) and hope and do everything i can to make it more recognized. in a world filled with stuff, we are taught to just throw it away...teaching kids assemblage art will help them understand the usefulness of things... even if its not in art piece.
3. Assemblage art is great because you dont have to have to live in a flat world. and since i cant manipulate paint or a pencil or metal or clay or anything that does not already have a form, assemblage is perfect. and it is probably perfect for others out there struggling with paint brush.
4. Assemblage Art saves my life everyday.
5.i love indian food.
6. I am not computer savvy. ahahahaha!"

Who better to describe her than Miss Deranged herself? In her own words:
"Have your heard the term love child? I am a hate child. and everything i do in my day revolves around the fact that all i want to do is get away from the hate and its everywhere. I love assemblage art because it lets me display the beauty and love in everything. Many of the objects i use could be considered garbage..."

Be sure to check out the rest of Vanessa's work at http://www.myspace.com/flowerderangements!

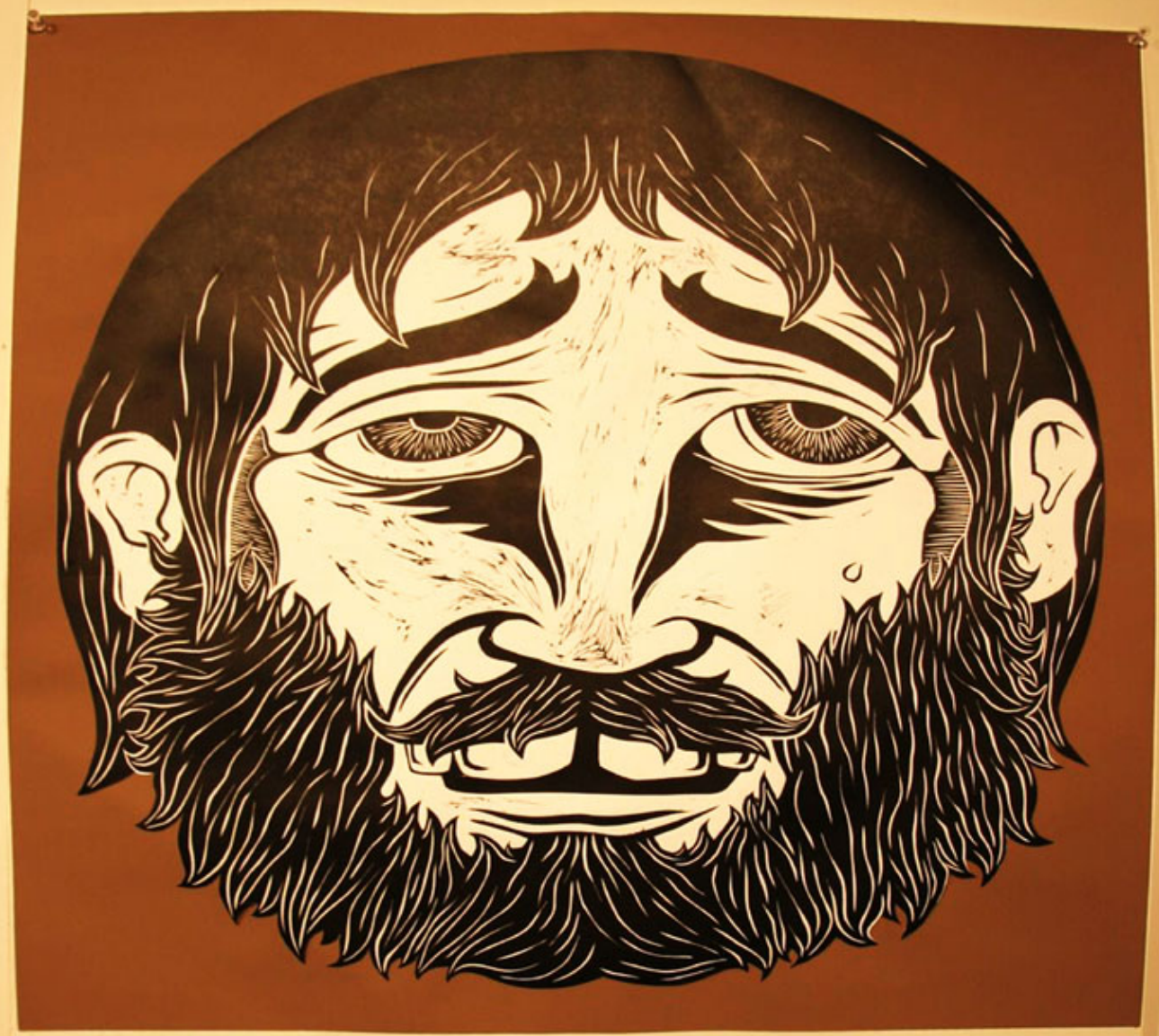
The Many Beards of Ben Fox-McCord



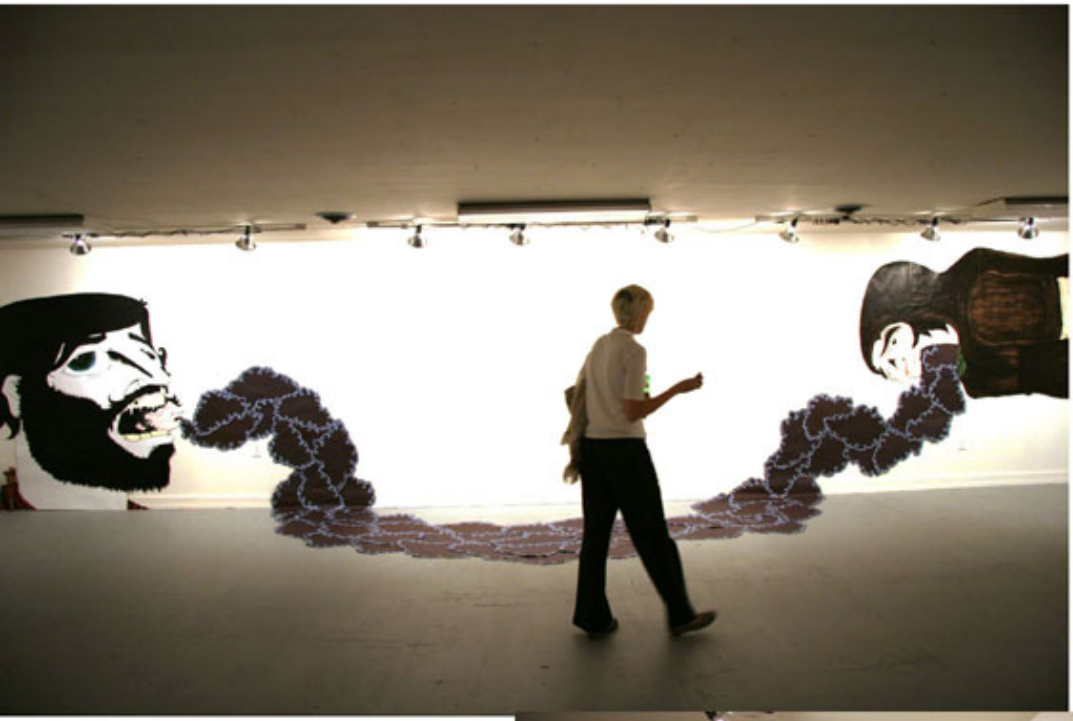
from "Beardos" by Ben Fox-McCord



from "Beardos" by Ben Fox-McCord



from "Beardos" by Ben Fox-McCord



Fox-McCord's "Weirdos" at Fluorescent Gallery



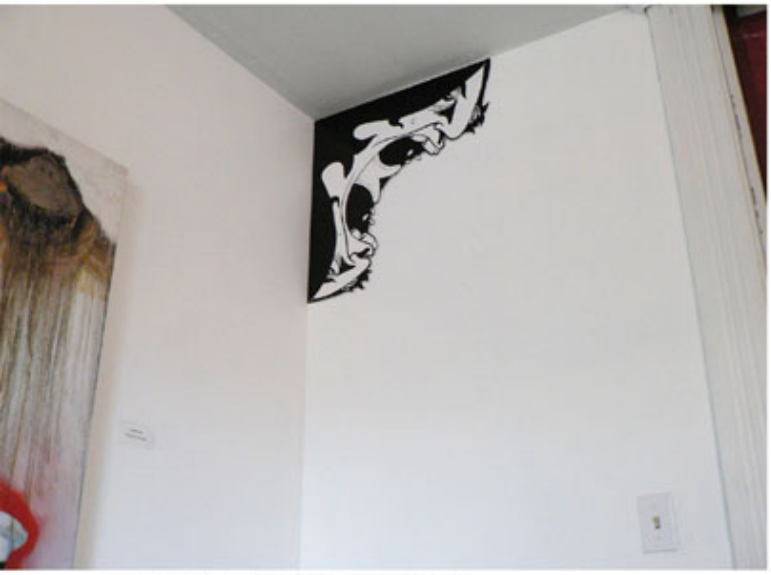




"take a deep breath and release" by ben fox-mccord









from the "Heavy Petting Zoo" show at the Birdhouse



"check out my follicles" by ben fox-mccord

ben fox-mccord is...

a graphic artist and Knoxville native. Originally from Richmond, VA, Fox-McCord attended Ohio State University in Columbus for Printmaking and is currently studying at UTK in Knoxville. His future ambitions? To get into tattooing and go to Grad school. When asked what he likes to do during his free time, he simply said: "meth. good time, fuck school." set our office on fire, and was never seen again.

to view more of his work, visit:
http://boredumb.blogspot.com



the great unknown

words - Christopher Dotson
photos - Taylor Dotson
film - Seth Joyce

After spotting a flier for an upcoming show here in downtown Knoxville, the crew at paper+wire couldn't miss the opportunity to meet such a legendary musician. That legend of course, is Unknown Hinson. We met up with Unknown around 9:30 that night, just before he was set to go on stage. Taylor had created a woodburned image of him on an oak plank, which was cut from a tree in her mothers yard.
"How about that, that's pretty as hell," he says as he looks it over. "I'm gonna hang that in my studio at home."

We informed him that, due to his status as the coolest human alive or dead (or undead?), he would be the subject of the first paper + wire interview, which brought a smile to his face and a tear to his eye. Ok maybe not the tear, but the smile was fierce!

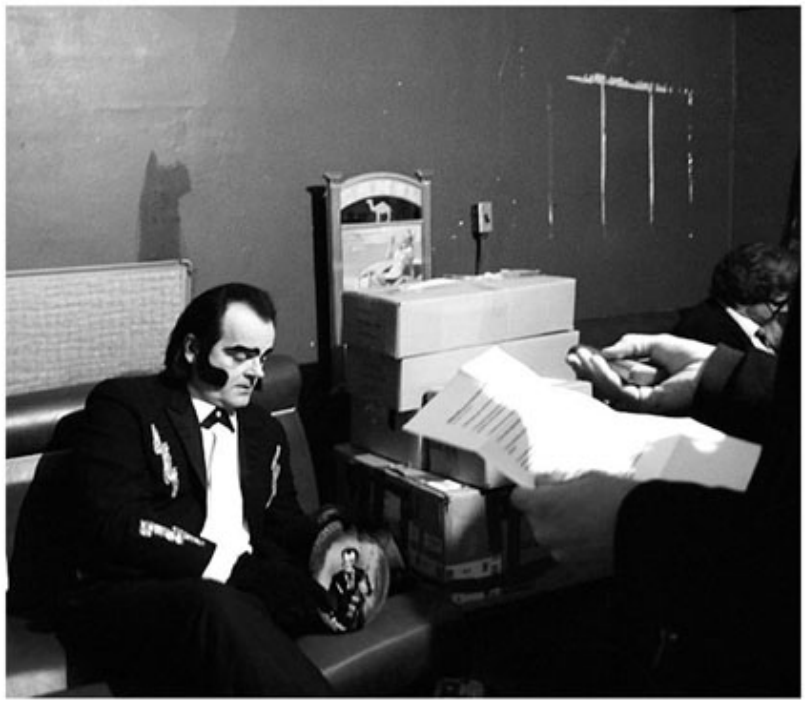
Chris: "First of all, what inspires you to write all of those chart-topping hits?"

Unknown Hinson: "Real life stories, real life experiences about things I've witnessed, you know, experienced myself. Or at least things I've seen with my own eyes. You can't write about things you don't know about. If you do that, you're just joshin' the public and they'll read through that every time. Write about what you know. All I do is write about things I've experienced in my life, and try to put it to song."

C: "You've said many times that rock'n'roll is the Devil's music. Do you think kids now-a-days are out of touch with reality because they listen to so much of it? Or do you think the music that you're making now might help to bring them back to reality?"

UH: "I stand by what I say. I've been saying rock is from Hell...for years! I maintain that, I ain't never took them words back. I believe it, don't you?"

C: "Umm-hmm! Heck yeah!"





"I stand by what I say. I've been saying rock is from Hell...for years! I maintain that, I ain't never took them words back. I believe it, don't you?"

UH: "But young'erns what listen to that mess what make 'em take drugs, make 'em get behind in their school work, get in trouble with the law... After they die, they're gonna go to Hell, that's all there is to it! I know this for a fact! You listen to country-western, you ain't gonna get in trouble with the law, you ain't gonna drop out of high school, you're gonna finish school! Get yourself a good job, make your way in the world! Grow up and raise a family! Make a good life for yourself. And you won't take them drugs if you listen to country-western."

C: "That's true, that's true."

UH: "You see, drugs will make you see things that ain't necessarily there, make you 'hallucinogize! Yeah. Yeah. Make them hippies at Woodstock woller around in the mud. Where are they at now?"



C: "Do you have a special tailor for your suits?"

UH: "I used to, his is dead. His name was Tootie of Hollywood. Yeah, he built a few suits for me. He died mysterious-like, you know, he just up and died. Real mysterious-like. I happened to be out there when he died, so I felt lucky I could go to his funeral, you know. I did attend his funeral. He was a good feller. But like most clothing designers, he was a homosexual. But he didn't ever try nothing with me, he didn't ever bother me. Yeah. Yeah. He was a nice feller."

C: "If you could pick one of your songs to describe your life as a whole, do you think you could pack it all into one song?"

UH: "No, not really. That's a hard question, Chris. No, not one particular song."

C: "So it would have to be every single one and more?"

UH: "Well at least every other one! One out of every five, something like that. That's a good question but real tough for me to answer. I like to sing all my songs with conviction. That's something for me to ponder all right. But when I pass away, and they play one of my songs as my funeral, I don't really know if there's a real 'Unknown Hinson epitaph' or whatever you want to call it, a particular song, that could sum up my chart-toppin' life in three minutes or less."

C: "Now you've been seen with Marty Stuart, Tom Petty, the Stones, Hank III... Which artists, including those and many others living, dead, or undead, could you say inspires you?"

UH: "My momma. Uh, she died mysterious-like, too, when I was a boy. Disappeared. I'm assuming she's dead because I never heard from her no more. I was ten years old. She disappeared. I think my dad had something to do with her disappearance and ultimate death 'cus he was a no-account drunk son-of-a-bitch. He beat me, and he beat my momma and he was no good. And he came around one last time, tried to get my momma to dance with him and raise hell and drink liquor and party, and I didn't want him in the house. I got the ball-bat and knocked him out, over the head with it. I had to go to school the next day. When I came back, my momma had disappeared, him too. I think he killed her... dead."



I don't really know if there's a real 'Unknown Hinson epitaph' or whatever you want to call it, a particular song, that could sum up my chart-toppin' life in three minutes or less."

C: "Hmm. Well, now I'm sure you get asked alot about your role as Early Cuyler (Squidbillies), but I only have one question. Do you think the creators knew what they were getting themselves into when they invited you down to contribute?"

UH: "Well, you'd have to ask them."

C: "They seem to be a little intimidated..."

UH: "They ain't been nothing but nice to me, they're nice fellers. They seem to get what I do. I'm real flattered they chose me to be the voice of Early Cuyler. I do see what you're saying. I think that my life parallels Early's in a way and vica versa. We are sons-of-the-South. We do carry guns. We do use colorful language from time to time. We drink our party-liquor and we love our party-womerns! Similiar types, similiar types."

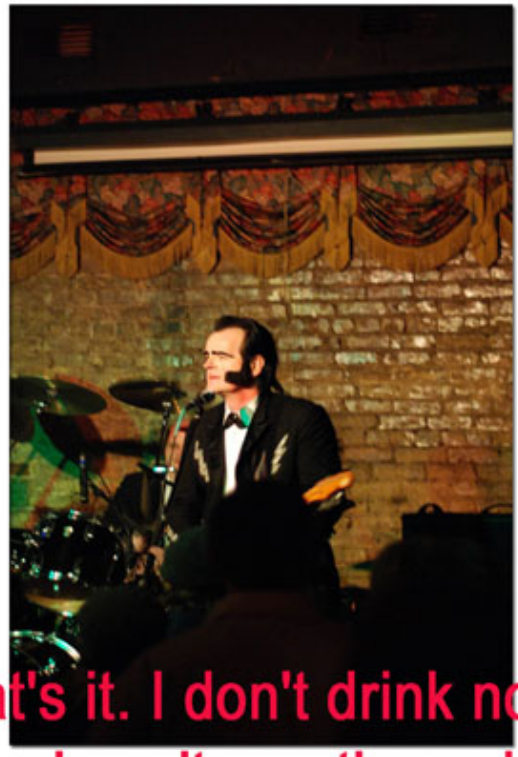
C: "When you're not on the road, when you're at home, leisure time, what do you do to keep busy other than write songs, practice, things like that? Do you have hobbies?"

UH: "When I ain't writing songs, or recording songs, I'm usually...drinking party-liquor and raising hell with womerns! That, and sometimes I like to carve puppets, out of wood, I like to carve puppets. I love a damn good puppet show, don't you?"
The staff fully agrees.

UH: "Yeah, yeah, I love puppets. Don't you? They're funner than hell. They make you happy. But mostly chasing womerns, drinking, and putting on puppet shows."

Seth: "What's your favorite party liquor?"

UH: "Party liquor...oh, mine? Oh my favorite would have to be the vodka, preferably the half-gallon size. That's it. I don't drink no liquor I can't see through, like that brown liquor. Make you sicker than hell. That clear, see-through, the only kind of party-liquor I drink. See-through party-liquor, no hang-over, piece of cake. It's the same as if you were drinking a glass of spring water, or Sprite, or 7-Up... something clear!"



"That's it. I don't drink no liquor I can't see through, like that brown liquor. Make you sicker than hell. "

C: "What are your views on 'popular country' that's coming out on the radio, that alot of people are listening to? How do you feel about that?"

UH: "Popular country-western, there ain't no popular country-western. It's just all that 'new country'...I think Nashville needs an enema! That's what I think. Yeah, yeah, NOW! Unknown Hinson is just the man to administer said anima to Nashville, Tennessee. I think there is some really good country-western music coming out of Austin, Texas, but you don't ever hear it on the radio. Hell no. Closest thing to real country-western is fellers like Hank III. He's for real. I consider him a fellow, country-western troubadour. I like them Reverend Horton Head boys! They're the be-bop, rockabilly type. They're troubadours, too. Alot of fellers might be getting on up in their age. What's his name, Billie Joe Shaver, I like him. I think he's a real troubadour, country-western troubadour. But most of 'em is just damn punks. This 'new country.' Pretty boys in cowboy hats, $900 cowboy boots, tight jeans, tushie-pushing across the stage with McDonald microphones on their cheek...that ain't country-western music! Hell, that's bred in circuses! That's all that is, in my opinion."

C: "Oh I agree with you. Now, your music appeals to everyone from bikers and bar-flies to the younger, indie music scene as well. Do you usually get a pretty good response from generally everybody that comes to your shows?"

UH: "I ain't had anybody walk away feeling cheated or nothing. I bet they feel like they get their moneys worth at one of my concerts. Everybody seems to be happy, satisfied. And they feel good about coming out to the show. That's what it's all about, you've got to play to your people. Without fans, there ain't no point in even writing songs, making records, doing them little concerts if you don't love your people. You might as well be on a mountaintop by yourself somewhere. I love entertaining people and they've been really good to me."

C: "One last question. Knoxville is a very mixed audience with different kinds of music fans. Are you surprised to find people in the south that still appreciate 'real country music' like you play?"

"..Them Beatles, I think they was of Satan, but they were original. That Elvis, he was alright. He couldn't play the guitar worth a damn!"

UH: "Well thank you for saying that, but no I ain't really surprised. I'm honored that they think I am worth going to see, worth paying to go see. I appreciate that. I know they could go see anybody else, instead they come see me, I appreciate that. I think it's a vein that ain't really been tapped. A lot of new bands feel like they've got to do just like the formula that's on the radio, or on the television on the music video channels, and all that. You can be original in this business. Be yourself, don't be no carbon copy of nothing else because, hell, if you're copying something, it's already been done! What's the point?! Be original. Them Beatles, I think they was of Satan, but they were original. That Elvis, he was alright. He couldn't play the guitar worth a damn! I seen him pantomime a lead guitar solo in one of his movies, on a bass guitar! Grabbed the bass and started playing like he was playing the lead solo on a damn bass! He ought to know better than that. He ain't no guitar player. Besides, Elvis took them drugs. That's right. He died on the pot, too. I don't smoke no pot. Uh, but he was original! There again, original."

C: "That's it. I think people pick up on that."

UH: "Like I said, they'll see through it. You ain't yourself, your putting-on, going on about this, that and the other and you ain't never experienced it, they'll read through it. They'll listen, they'll hear through it, every time. Like you as a journalist, if you don't write what you know about, your readers are gonna see through that. And I hope that I've helped to shed some like on things."

C: "Absolutely. Thank you, we really appreciate it. Have a great show tonight."

And with that, we quietly exited the room. No less than 10 minutes later, Unknown and the band took to the stage and blew the damned roof off. All in a day's work for the King of the country-western troubadours, a rare breed which thrives in a time when country music is a plastic product made in a factory somewhere west of Knoxville. Leave it to Unknown and the others to keep the heart of country music alive, singing from the soul about love-making, heart-breaking, and of course, party-liquor.



the author with the great country-western troubadour himself, Unknown Hinson.



federico durand



photos c/o f.durand
words by ranna hyde

"Walking under tall trees. The smell of oranges. The velvet skin of rabbits. Linden flowers and wood cabins. Old English books with flower prints of marshes and streams..."

When did you start creating music?

There is a picture of me when I was four years old playing -knocking- a toy guitar with a stick. Seriously I think this is my first step in the musical path.



federico durand

Who or what inspires you?

Walking under tall trees. The smell of oranges. The velvet skin of rabbits. Linden flowers and wood cabins. Old English books with flower prints of marshes and streams. I also love Buenos Aires' gardens, the place where I live. I adore to sleep -I often dream about a little village which is made of towers and stairs going up and down: there, people share things with bags and pulleys. I love drinking tea: right now I am enjoying YVY orange -it is a blend which means something in native guaraní-language. Since my early youth I read poetry... Jorge Luis Borges, Georg Trakl, Friedrich Hölderlin, John Keats, Marosa di Giorgio and the latest books of Heidegger. I remember the day I listened Cocteau Twins' "Four Calendar Café" as an inspiration, in an autumn afternoon in the 90's. Contemporary music inspires me too: Peregrino, Sawako, Le Caine, Tanaka Munechika.

Do you collaborate with other artists?

I have collaborated with very talented artists, and I am proud of that. I made performances with Alma Laprida: last year we filled the floor of an university classroom with lots of grapefruits; then, Alma made juice. Music bloomed out the juice-maker and my laptop -oh, the smell of fruits was so nice! Alma said they seemed like lothus. I used to play with my friend Jerónimo. I wrote a book with Mauro Casero with poetry, pictures and collages. I also played with Peregrino -an incredible artist who makes music with an accordion and a sampler. This year I remixed the Iceland musician Sketches For Albinos and he remixed one of my songs. Hlalla, also from Iceland, gave me the chance to share a nice song. And...

What are some facts you would like our readers to know about you?

Fact 1 -A thing of beauty is a joy for ever -as John Keats said.
Fact 2 -I think we can travel to another world with music.
Fact 3 -This world is in our mind.
Fact 4 -Melodies make your own landscapes cames real, when you fall asleep.
Fact 5 -It is a blue-light coloured ride.

What is your background ?

I grew up in an Argentinian middle-class home, in a little place called Muñiz. I lived the first years of my life in my grandmother's house. She had a garden with an orange-tree, a tangerine-tree and pines. She also had chickens. I have beautiful pictures from those years -up in tall trees, playing with branches and self-made toys. I started to write about it in my youth, as everyone. Now, I teach Literature in high schools.

Where can our readers buy your music/album?

My first album can be found at www.imotorecords.com, at www.myspace.com/federicodurand or at i-tunes. My first album's name is "Elin" - Elin is a girl I do not know in person yet but I like her through a portrait of Hlaðgerður Íris Björnsdóttir. They live in the same building in Reykjavik. Hlaðgerður sent me this picture for the art-cover. Elin's eyes are a mirrow to an endless wish of beauty and a promise for a better way of life.

What are your future goals for your music?

I am starting to make new music -I think it will be less melancholic and more dreamy than "Elin". The new record will be more hypnotic. I want to release this album in Argentina. By the way, I want to play in the mountains of Córdoba with my laptop and my melodica, at my parents' house. I also want to publish my new poetry in a ten-copies-handmade-books -as you know, words are music too. Imoto Records will release sometime this year a compilation with the label artists and I shared two songs for this work. Finally, I hope I could make a song: a door to another way to think and feel; a simple way, an open place which brings the echoes of never-ending melodies every child meet when they fall in fever.

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Shawn Jones of THE LOVELY SPARROWS

interviewed by taylor dotson

I was standing at Disc Exchange indecisively. It was the moment of truth.
I had a Tapes 'n' Tapes album in one hand and a release from The Lovely Sparrows in the other. I had never heard of The Lovely Sparrows before, but little did I know that buying this album would change my life. It was the "Pulling Up Floors, Pouring on (New) Paint" LP. The artwork was beautifully screenprinted on board and the song titles seemed to leap out at me. I ended up buying both, of course, and here I am now, conducting an interview with (paper + wire-proclaimed "musical genius") Shawn Jones.

TD: I picked up your album at random and absolutely fell in love with it. The songs are beautifully arranged and lyrically intelligent. How did you guys form the band and what inspired you to do so?

SJ: Thank you, that's very kind of you to say. It's probably a shorter answer to tell you how we decided on this version, this particular sound, of the band. I was bored with how this other band I was in was sounding. We were making very "passable" sounding music, kind of Pavement and Guided by Voices knock-offs. It was fun, but I did not feel like I was being honest in any way doing it. That style of music felt very contrived for me to try and make (it's awesome and authentic when Pavement and GBV do it, me... not so much). We took some time off, I started writing a group of new songs, playing them on classical guitar. Parts gradually got added in as I was recording the EP, I'd come up with a flute part and call a friend. That person (Lauryn Gould) then became a member. I'd come up with a string arrangement and call a friend to play it (Steven Stark), and so on. This eventually blossomed into a group of ten people, more or less, who are into the songs, and like to contribute and play shows. We started out playing at Jesse's Bed and Breakfast. I never planned on playing out with a cello player, flute player, or anything considered "exotic", or anything designed to make a sound man cringe (and most do when you show up with 6-7 people, and predominently acoustic instruments), that's just what I wanted to hear, and was interesting to me.

TD: How did you come up with the band name?

SJ: Sparrows are supposedly the least favorite bird of bird watchers. I think they're generally thought of as being unattractive, common, and boring. I thought it would be a funny discongruity, and I also liked how un-tough it sounded. How totally not rock-n-roll.

TD: What are some of your favorite bands/songwriters, past and present, in the music scene?
SJ: I love Paul Simon (obviously), Bill Fey, Destroyer, Phil Elverum, Magnetic Fields, Smog, and all of the usual suspects... but lately I've been revisiting Aaron Copland, Charles Ives, and some other modern (20th century) American composers.

TD: How does songwriting usually go for you?

SJ: I sit down with a tape machine, a laptop, and a guitar and work on about 3-5 songs at a time. Little snippets, going back and forth. Mostly I sing the parts and then decide later if that would sound nice on flute, or sax, or whatever. Sometimes they turn into big complicated arrangements, and sometimes they stay very small. We're not really the kind of band that shows up to a rehearsal and jams and comes up with something. We send mp3s back and forth a lot, and talk about the songs, and what should happen, and then we get together for rehearsal and often everyone's on the same page.

TD: Being in Austin, even with the popularity of the city growing at an amazing rate, do you find it is still hard to get the word out about your band? Has the internet helped out?

SJ: I don't really worry about it too much. What we do isn't for everybody, and I guess the people who are into the kind of stuff we do are going to seek it out and find it, or perhaps stumble upon it, and hopefully be pleasantly surprised. I can say that we do much better out of town as far as getting people out to shows. We played two nights in New York a few weeks


the lovely sparrows

"I thought it would be a funny dis-congruity, and I also liked how un-tough it sounded. How totally not rock-n-roll."

ago that were absolutely packed. We were the headliner the 2nd night and I found myself saying the whole night... "Why are there so many people here? They're here to see us? Really? No.... okay." But we've sold a decent amount of cds and vinyl here in Austin, so people buy them, it just doesn't necessarily translate to attendance at shows. There's a lot of bands here, and a lot to be seen on any given night.

TD: Who are the current members of the band? Have you known each other a long time or has it been more of a collaborative effort?

SJ: Well, I wouldn't really say there's a set line-up. Jason Cooper, Nathan Siler, Steven Stark and I went to university in Oklahoma City together. They've all been on tour with the band at some point and always make a significant contribution on the albums. Lauryn Gould, Earl Vallery, and Stephen Pierce are here in Austin. We've also started bringing Gray Parsons into the mix. We played in our first band together when I was maybe 16-17. We were called "This Year's Model", named after the Elvis Costello record. And we really, really sucked. Basically the general consensus in the Sparrow camp is that



photos appear courtesy of the lovely sparrows/ shawn jones

tours will be booked, and whomever is along for the ride is welcome. We normally meet somewhere, practice for a week, and get the rest worked out on the road.

TD: What are some of your favorite books of all time?

SJ: The Fairy Tales of Herman Hesse, Borges' Labyrinths, Great Expectations, Galapagos or Siren's of Titan by Vonnegut, The Demon Haunted Universe by Sagan, the Loneliness of the Long Distance Runner, the Crying of Lot 49 or V. by Pynchon, and any of Umberto Eco's short stories. Oh yeah, and also any old "mysteries of the unexplained" type book you would find in a small town used book store.

TD:.When you are not writing music or playing shows, what are you doing?

SJ: I go to the Alamo Drafthouse a lot. Hang out with the two dogs, take them to the park. There is always something broken around the house that needs to be fixed. I'm not saying that I'll fix it, but I'll certainly tinker with it and pretend. Making waffles, followed by a trip to End of an Ear always gets my vote for lazy sundays.

TD: Is there anything you would like people to know about you that they probably don't?

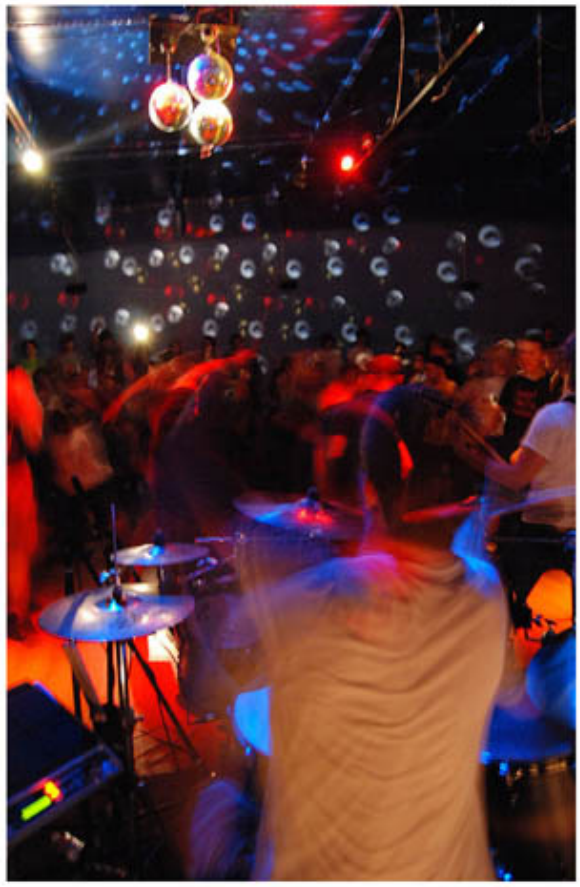
SJ: I think there is a lot more humor in the writing than people notice. Oh yeah, and we have a new record coming out in May.

To hear their music or simply find out more about them, visit http://www.thelovelysparrows.com or http://www.myspace.com/thelovelysparrows.









WORDS CHRIS DOTSON
IMAGES TAYLOR DOTSON

EAR TO EAR

an interview with alex wade of whitechapel

In February of 2006, Phil Bozeman, Brandon Cagle, and Ben Savage were forming the beginning stages of Whitechapel, the most vicious Tennessee metal band to emerge on the scene in years. After adding Alex Wade, Gabe Crisp, and Derek Martin to the mix, they began writing and recording for a six-song demo. From the greater Knoxville area, word had soon spread to the west coast, and even eastward into Europe. Before long, Whitechapel found themselves signing on with Siege of Amida Records and a distribution deal through Candlelight Records USA. Before hitting the studio, Derek Martin was replaced by Kevin Lane, also of the eastern TN area.
Soon Whitechapel were recording their first full length, 'The Somatic Defilement,' at The Sound Lair in Knoxville. In April of 2007, tragedy struck as guitarist Brandon Cagle was badly injured in a motorcycle accident. Zach Householder, a close friend of the band, stepped in full-time to replace Cagle on guitar. After the album recieved critical acclaim, and after merciless touring, Whitechapel was signing on with Metal Blade Records, and are now finishing up their first Metal Blade release entitled 'This Is Exile' at Backyard Studios in New Hampshire. I got in touch with Alex and he agreed to give us some insight into the band, the pros, the cons, and everything in between...

Chris Dotson: First off, let me say how proud of you guys I am. I've known you, Alex, for quite some time, and I'm very happy to see the well deserved success that has come your way!
Alex Wade: Thanks so much man, we really have worked hard to get to where we are, and it feels good to know that hard work does in fact pay off!

CD: After releasing your first full length, 'The Somatic Defilement,' on Siege of Amida Records, all the while maintaining a relentless touring schedule, made for the band to move on to bigger and better things with Metal Blade Records. How is the band enjoying their new found home at Metal Blade?
AW: We love it man, we're so happy we went with Metal Blade. The employees are very warm in welcoming us to the Metal Blade family. And they really treat us like an asset to the company rather than just another band to make money off of.

CD: That's excellent news. It's been said that genuine hospitality is rare with bigger labels, but Metal Blade seems to enjoy your company. The band has obviously worked their asses off to get this far. How exciting is it to see the name Whitechapel listed among other notable grindcore bands, many of whom we all grew up listening to?
AW: It's really an honor! It's crazy to see our name listed on flyers and stuff like that among bands that I've been listening to since I was like 16, and I'm 21 now.

CD: You guys were already making a name for yourselves less than a year after the initial conception of the band. Are you at all surprised at how fast Whitechapel seemed to take off and gain the respect it has?
AW: I think it was more luck than anything. It's kind of like Job For A Cowboy and Suicide Silence, it just happened on a bigger scale for them. We just happened to be playing the right style of music at the right time, and happened to be pretty good at it so everyone accepted us really well right from the start.

CD: I know it stood out for me early on. The brutality of your sound caught my ear at one of your first shows, and I was hooked! I recall at that point in time that way too many bands were trying their hand at grindcore, and it was chaos. But Whitechapel was different by far. What characteristics do you think

sets Whitechapel apart from the multitudes of grindcore bands that seem to be popping up in every corner, even now?
AW: I think we do a good job of mixing groove and catchiness into our deathcore sound. Any band can write some death metal parts and throw some breakdowns in, but I think it's just how we construct our songs, and the flow of our songs that really hooks people in and sets us apart. Plus using three guitars is pretty unique in our genre.

CD: That would certainly draw some attention, the third guitar certainly raises the bar. Let me say that 'Somatic Defilement' is a killer album, Alex. I remember tearing into it after an "official release show" and thinking, "Tennessee metal will never be the same!" I was completely blown away, as was nearly everyone I spoke with about the album. And judging by what I've heard of your new material, the band is maturing in a very positive way. In your opinion, will 'This Is Exile' surpass or even crush everything you've written thus far?
AW: Honestly now that the new album is completely finished, I truly believe it crushes anything and everything on 'The Somatic Defilement.' It crushes the production, the song writing, the artwork, EVERYTHING! (laughs) I'm so stoked to release it.

CD: I can't wait to hear it. I believe the songwriting is heading in a much heavier direction, if that's possible! Now, you've played guitar for Whitechapel pretty much since the beginning. When Ben, Zach, Gabe and yourself write new material together, are there many obstacles to get past, or does the songwriting usually come together fairly quickly for everyone? Also, what would you say influences you personally when writing new material, such as other bands, books, movies, etc.?
AW: Song writing is always one of those weird things. Sometimes a song can come out in a few hours, but sometimes it can take weeks. It just really depends on our surroundings and the amount of pressure on us. This new release, we've pulled influences from alot of places. We've kept the standard brutal "Whitechapel" sound but expanded with some more melodic and epic parts, and included some heavy progressive parts like Meshuggah, along with alot of eerie, ambient parts. There's even an instrumental that we did that's very Isis-ish, which is kind of weird for us, but it turned out great and had a good somber impact on the record as an instrumental.

CD: Oh now I'm stoked. Meshuggah and Isis are definitely high up on my list of favorites. Now I can imagine that Whitechapel keeps you pretty busy. When you're not doing anything band related, what keeps you entertained? Do you have any hobbies that occupy your time until the bus pulls out again?
AW: (Laughs) Sadly, not really. When I am home it's usually only for about a month at most, and usually I use that time to rest up and spend time with friends and family. I rarely get to see either of the two which gets hard sometimes, but the band is definitely rewarding.

CD: I imagine quality time is important when you tour as much as you do. Many bands have to go back to their day jobs between tours, just to have funding for the next round of gas, food, and replacement gear. Like most guitarists, you've had to work hard to get the guitars, amps, etc. that you need in order to capture that signature Whitechapel sound. But according to the MySpace page, you all have now accumulated sponsors that most bands dream of. ESP, Peavey, Fender, Mesa... these companies set the standard. This must feel great coming from a time when you had to nickle-and-dime it just to get strings for the show, yes?
AW: Yeah, we definitely are really grateful for all the help we've gotten from our sponsors. Our manager had a big hand in helping us get those, so props go out to him. They go beyond just helping us acquire gear at a good rate. They'll be sponsoring our headlining tours and helping to promote the new record, so 2008 is going to be a big year for us with our endorsements.

CD: Alright, one last cheesy question. If you could pick one band you'd like to see Whitechapel open up a show for, who would it be and why?
AW: (Laughs) I have two: Meshuggah, and Deftones. Meshuggah just because, well, they're my favorite metal band ever and I'd love to have the chance to get to share the stage with them. And Deftones because they're one of my favorite bands too. And playing to 40,000+ people wouldn't be a bad thing either(laughs)!

CD: Alex, I want to thank you again for the interview. I hope all goes well on the upcoming tours, and I for one can't wait to hear 'This Is Exile.' I'm sure it will be the most crushing metal album of 2008. Take care, Alex!
AW: No problem man, it was my pleasure! It's definitely a ridiculously heavy album, production and song wise. And I hope everyone out there enjoys it!

'This Is Exile' is due to be released this summer on Metal Blade Records. 'The Somatic Defilement' is in stores now on Siege of Amida Records. For further information on Whitechapel, go here:

www.whitechapelmetal.com
www.myspace.com/whitechapelmetal
www.metalblade.com



the extraordinaires





man man

We were sitting at the Grey Eagle in Asheville, drinking Yuengling and staring at the empty stage. On the stage was the most unusual guitar we had ever seen. When the Extraordinaires came on, the guitar came to life in their carnival, circus troubadour romping and rad harmonies. The Phillie natives brought together a set of thoughtful lyrics and catchy songs in a post-vaudeville symbiance that only they could extort. I think my favorite part was when they played "Neighborhood Watch" because from the beginning the crowd was really into it and singing along and there was a generally good time had by all.

Next up, was the Felice Brothers. We were outside smoking and missed the entire set but from what we could hear they were excellent. I was really sad we missed them. :(

Next, Man Man hit the stage. While we were fortunate enough to meet them and see them perform in Atlanta with Modest Mouse last May (Tecate Grove!), we were just as excited to see them this time around. Although the lineup has changed a little bit, they put on one hell of a show! I think everyone was pretty drunk at this point because by the second song there was apparently a mosh pit which was disturbing. They have by far the most energetic show I have ever seen and I think it can be agreed that the majority of people didn't go home disappointed. The Grey Eagle is great, the bands are great, and Asheville is great. End of story.

a tale of two shows

a brief essay from the south

by t.d.



built to spill

For nearly a decade, I have wanted to see a Built to Spill show. It has been one of those dreams of mine, right up there with flying to Devon Island to look for Franklin Expedition relics and starring in a movie with Shirley Maclaine. Doug Martsch is pretty much one of my favorite people in the world, somewhere between my boss at my current job and Leonard Cohen. That being said, when I saw they were coming to town (FINALLY!) I quickly snatched up some tickets. They were playing at the Bijou in Knoxville, a few blocks down from my apartment, so I was pretty excited.

My husband hadn't really listened to them as religiously as I had, so for a few weeks before the show I made sure he was aware of every song they ever wrote and recorded. Even he was impressed, although he still says he doesn't like "indie" music all that much. Right...

The Meat Puppets and another band (I can't think of their name now, but they were pretty good) opened up for them. I love the Meat Puppets, even though it is crazy how much older they are now (aren't we all?). They played a great set, although it was disheartening to see that about 90% of the people only wanted to see them because Nirvana covered some of their songs. On a side note, I loved the crazy cracked out hippie grooving in the aisle and the "preacher" kid that acted as if the Meat Puppets were preaching from the "good" book.

Built to Spill, as it was, completely blew me away. After listening to Tree People and Built to Spill for several years, I didn't really know what to expect other than what I had seen on film. I know they were probably exhausted from their tour and life in general, but they played an amazing and beautiful set. Doug's voice rang out across the theatre and infused in our hearts and minds in such a way that can't be explained. I cannot express how amazing they are. They are and will always be one of my favorite bands. -TAYLOR DOTSON

for your ears only

staff picks, old and new



the sea & the beast
band marino

If you haven't got this album by now, you are missing one of the best feel-good albums of the year. With a sound that ranges from Bright Eyes' "Cassadaga" to the Beatles "Revolver," Band Marino is destined for greatness. Pick up their new album, in indie stores everywhere March 4th!



trouble in dreams
destroyer

Destroyer is very odd and it takes a certain person to adore it as much as I/we do. Like all other Destroyer albums, this one is beautifully orchestrated with moody vocals lost in space somewhere between Marc Bolan and Ray Davies. This album is like all of their earlier stuff- really fucking good.



third
portishead

After nearly a decade of being off the map, Portishead is back with a brand spankin' new album. While it isn't as amazingly orchestrated the first album, it is a more ambient thrill ride for the senses and features haunting vocals (although stripped down and more polished).



mountain battles
the breeders

Sometimes when a band takes a break for a while, there is often that question of if the people will still love them. To be the first album since 2002, Kim Deal's unique and mesmerizing voice influxes into a melodical spectre that only the Breeders could pull off. Never straying from their roots, they bring home the bacon and still have it. This is a fantastic return, especially seeing as how they have one hell of a tour lined up!



april
sun kil moon

Mark Kozelek and this next installment of Sun Kil Moon are nothing short of wonderful. Heartfelt and low-key, this album is great for sitting around in the backyard having a cookout or listening to on your flight back East.



anywhere i lay my head
scarlett johanson

Tom Waits cover album? Covered by Scarlett Johanson? Need we say more? If you like Tom Waits and can picture sultry femme fatale vocals, this album might be for you. Or not, depending on how you feel about actors-cum-musicians. You be the judge. This album hits the stores May 208.



visiter
the dodos

this is one of those albums you load on your ipod, roll your windows down in your old cruiser, and take a long drive out into the middle of nowhere. With a fresh take on songwriting, they are sure to overcome their "Animal Collective" tag. That being said, go listen to it and enjoy the wonder that is the Dodos. and no, they aren't extinct, by-God.



a mad and faithful telling
DeVotchKa

Somewhere between Man Man and Beirut, a marketable love-child was born with the lungs of Gogol Bordello. The catchy riffs the unforgettable lyrics and maniacal vocals surge into a paradoxical shift that many will find particularly disarming. This is over all enjoyable and nice with a pint of whiskey and a concertina for good measure.



street horrrsing
fuck buttons

This album makes us feel good about time travel and the implosion of undiscovered planets. This album has had more turns than your mom's doorknob...or whatever.....
.... Just buy it, okay?



orphans (brawlers, bawlers, & bastards)
tom waits

Speaking of Tom Waits, if you haven't already bought this set, you need to. If you like Tom Waits, that is. On "Orphans", Waits singlehandedly covers countless generations of American music with a style all his own. With emphasis on Brawlers, Bawlers, and Bastards, Waits weaves both controversial and playful wit into his many stories from dingy streets and dark hotel rooms. A gazillion stars. Seriously. Indie bars beware.

LOST at Sea

notes from the underground on playlists



Cassie Edwards from SLC, Utah
Fighting in a Sack by the Shins
Put the Lights on the Tree by Sufjan Stevens
Red Right Ankle by the Decemberists
Why Don't We Do It in the Road by the Beatles
We Will Become Silhouettes by the Postal Service
American Flag by Cat Power
Lover's Spit by Broken Social Scene
Muzzle of Bees by Wilco
Just One Thing by My Morning Jacket
I Know Where the Summer Goes by Belle and Sebastian

Jeff Carlysle from Ottawa, CANADA
Sigur Ros- Glosoli
The Mountain Goats- Snow Song
Rilo Kiley- small figures in a vast expance
Pavement- Soul Food
Of Montreal- Vegan in Furs
Cursive- Nonsense
Bright Eyes- Reza and Tomas
The Flaming Lips- Can't Exist
Sonic Youth- Shoot
Animal Collective- Doggy
Yeah Yeah Yeahs- Pin

Isaac Marsh from Pittsburgh, PA
The Smiths: You've Got Everything Now
Modest Mouse: Spitting Venom
The Arcade Fire: Keep the Car Running
Neutral Milk Hotel: Two-Headed Boy
The Faint: Sealed Human
Wolf Parade: Dinner Bells
Ted Leo and the Pharmacists: Criminal Piece
Elliott Smith: Because
Stars: Life Effect
Bob Dylan: I Shall Be Free

Kelly Henderson from Portland, OR
Return of the Rat by the Wipers
Auras by the Album Leaf
Pink Orange Red (Combined) by Cocteau Twins
Ballbreaker by AC/DC
Somebody Loves You by the Eels
Fantastic Life by The Fall
Cold, Cold Heart by Hank Williams
The Rifle by June Madrona
St. Augustine by Band of Horses
I Hate Danger by Bikini Kill

Brian Abbott from Pensacola, FL
Angry All the Time by Ann Beretta
Disconnect the Dots by Of Montreal
War Pigs by Black Sabbath
Soul Meets Body by Death Cab for Cutie
Never Destroy Us by the Dears
If You Fail, We All Do by Fields
Glass, Concrete, and Stone by David Byrne
Prenzlauerberg by Beirut
Bottles and Bones by Califone
Painter in Your Pocket by Destroyer
Fools by the Dodos

Jessica Lewis of St. Louis, Missouri
It's Common by Bratmobile
Hell by Squirrel Nut Zippers
Skinny Wolves by Comet Gain
Deceptacon by Le Tigre
Island's Gone Bad by shapes and sizes
Love Will Tear Us Apart by Joy Division
Tear You Apart by She Wants Revenge
No One Does it Like You by Department of Eagles
Baby's Clean Conscience by Ugly Casanova
Jesus, Make Up My Dying Bed by Blind Willie Johnson
Porno Disaster by the Octopus Project

Aaron Hughes of Chicago, IL
Famous Blue Raincoat by Leonard Cohen
Frontera by Calexico
WhiskeyBreath by DeVotchaKa
Le Disko by Shiny Toy Guns
Weezer- No One Else
Yea Yeah (Flosstradamus remix) by Matt and Kim
Easily Fooled by Pavement
Fly Around My Pretty Little Miss by Built to Spill
Shadows by Yo La Tengo
Soldier in a Box by Hot Hot Heat
From the Morning by Nick Drake

Maerie Da'shoud from Los Angeles, CA
I Love the Valley OH! By Xiu Xiu
We Ask You to Ride by Wooden Ships
Neutron Bomb by A-frames
You are the War by Lungfish
Psychobilly Freakout by Reverend Horton Heat
I Am For You by Legs Diamond
Jacob Dumb by Munly
Vietcaterpillar by Black Moth Super Rainbow
Siriusstar by Deerhoof
Banned in DC by Bad Brains



needle in the hay

a rather
good read

Clay Blanchett
Taylor Dotson
Laura DeMont
Anonymous

79 minutes, 59 seconds

by clay blanchett

a few years ago i set out to make the saddest mixed cd ever.

so as these things go it takes a few months. you spend an hour here an hour there.. sorting through all your records.. all your cds.. all the lost directories on the computer that have downloaded music... calling friends asking them names of songs you vaguely remember.. typing in lyrics to find lost candidates.... always seeking new sadder songs from friends who are experts in the field... even watched a movie called "the saddest song in the world". it did not contain any sad songs, but it did have a girl with prosthetic fishtank legs.

so you see thats the kind of thing that becomes part of your life when you set out on such an adventure.

eventually i had found everything i was looking for. maybe there were still more sad songs, but what i had definitely covered my depth of experience, as of my 28th year.

i had all these songs in one place. there were 100 or so.

i spent the next few months listening to them. narrowing the stack down, 1 sad song at a time. I'd listen to one that I couldn't get rid of.. too sad... but then, a week later, it'd seem superficial and I'd let it go.

finally there were only enough to fit on one cd.

the cd was done, the track list elegantly ordered. finished. 71 minutes, 8 seconds.

or so i thought...

when you listen to the whole cd, one song seemed sadder than all the rest.

it was track 1. "somewhere over the rainbow". 2 minutes, 46 seconds.

it doesn't seem like that'd make sense, but i tell you today, when you play the 15 saddest songs you can possibly come up with.. if you include that one.. it trumps all the others.

you listen to it and... poor judy.. i mean how can you sing that and then follow a path that leads right to a drugged out dead end suicide?

She had 5 marriages. the first 4 ended in divorce, the last man she married found her dead, overdosed on the equivalent of 10 1.5 grain seconals. Seconal overdose? That's how Jimi Hendrix, Marilyn Monroe, and many other great people, known and unknown, went out. Its used for physician assisted suicide. It's used to euthanize animals.

At her funeral, Ray Bolger, who had played the Scarecrow alongside her, commented,

"She just plain wore out."

judy garland. 47 years, 12 days.

so then it happened... i found another version.

then there were more.. everywhere i looked there were horrible corrupted versions of "somewhere over the rainbow". its as if they all tell the story of how things get destroyed, raped... its awful... a techno version... a bad punk version, pop falsetto, things that make you sick how can that song be ruined so badly by so many supposed artists?

so they all take over and now the saddest cd has 15 versions of "somewhere over the rainbow".
then i found the last version.

another version. also sung by judy though. but this one... she was older.... its not the one from the movie... its one nearer the end of her life.. it sounds like shes burnt out and doesn't even feel the song anymore. that had to go on the cd too.

I put the version from the movie first.. then the corrupted terrible ones, in order of defilement... then the burnt out version.

complete. 15 somewhere over the rainbows. hope, corruption, and finally resignation. starts and ends with judy.

68 minutes, 25 seconds.

I listened to the cd over and over.

The songs in the middle.. the covers.. they fit at first but then began to lose something. they seemed superflous eventually. i mean.. they were ugly, but no depth. no real sadness. not compared to the other two. i'd cut them out but then what's left? 2 songs.

and so it goes. the saddest cd in the world now had 2 songs only. judy before. judy after. you dont really need to know the kind of things she went through. don't we all already know? is it that far off from our own experience?

5 minutes, 36 seconds.

not too long after listening to that mixed cd.... i could hear that the second version sounded hollow. it wasn't as sad. the greatness and the sadness and the life were all contained in the original.

So my mixed Cd was down to one track. 2 minutes 46 seconds.

There were two spaces I could be in now. Two modes. listening to the saddest song in the world and not listening to it.

There is a contrast that starts to form between the saddness of the music and the sadness of the silence afterwards.

The silence, it comes to be, is sadder. That is all I can say.

Therefore, the saddest mixed cd in the world contained no songs. 79 minutes, 59 seconds of silence. full capacity. all that it could hold.



cedars

words + image by t.d.

They sat out by the campfire, carefully taking in the still chill of the night and the crackling of the fire. She stood up to leave, her shadow dissipating into the dark void that encompassed the camp. Pale-skinned and autumn-eyed, her figure passed motionlessly from a warm glow to a chill departure. She had no money, no source of benefit to bereave from. She had only herself, and self could not be enough.

The others crawled into their tents, a sorry display mocking some ancient tribe of settlers long before their existence. Somewhere in the distance, a lone owl cried out, its voice echoing across the still wilderness before disappearing into the fog itself.

She found a somewhat restless night was ahead under October's patterned sky. She lay on her back for a while, gazing up through the mesh at the wonder of a creator she could not understand. The campers eventually insisted on retiring and one by one they crept cautiously into the dark tents.

When the chill of the morning dew became apparent to her, she unzipped the tent and walked out towards a meadow. The light was barely cascading through the trees, a mixture of lavender and soft blue that was shadowed by deep trails of fog. She took off her shoes at the edge of the clearing and wandered, soundlessly, with aimless purpose into the tall grasses. Slowly, she made her way to the edge of the woods which still held a sinister darkness. She knew she might get lost, or fall prey to the woodland, but she found strength in her solitude. She crawled in to the woods, her features lost in the din. When she reached a clearing, she froze. Her breathing became strenuous as she tried to conceal herself. The snake was poised on a rock, carefully observing its staunchest critic and harshest victim. She stood, her feet spread, terrified of the potential damage that would await her.
And then, it happened.

haven't/has

by Laura DeMont

The room was dark and my heart was beating like a drum. I turned the corner now, the vitality of which in essence that I once sensed to be so scathingly obvious. The light was searing, steering me away from my appointed path. I lit my cigarette, the flush of flame awakening some ancient foreboding in my veins. I waited. I waited.

Seconds into minutes, minutes into hours, hours into days.

What are ***you*** doing here?

I am thinking of a number.

What are you doing ***here***?

I am thinking of a number between 1 and 11.

Why 11?

Why not?

What are you doing here?

What?

What ***are*** you doing here?

1, 2, 3, 4, 5...6, 7, 8, 9, 10, 11.

What are you ***doing*** here?

I'm thinking 7, but then again it may be 4. I don't know.
I keep watching the history channel. Animals birthing, animals fucking, animals dying. The whole fucking circle of life right there on glowing interfaces. My eyesight has lost its spark due to the "television."
It revolts me. But I watch on.
An infomercial is on for some type of fitness videos. I am not amused. I lack balance therefore I cannot take responsibility of my actions on such videos.
I didn't go to work today. Or yesterday. Or the day before that.
What?
Oh.
Right.

Anyway, I look out the window. It is hot in the rooms, all hot. Stuffy, rank stench. I think something died in here. Have I died? I'm really not sure. It's possible.

I don't believe in religion. That is to say, viably, I think the majority of religions are so unassembled for assumptions. People really do believe anything they hear. Why is this? Why must we, the most intelligent of creatures (that we know of) be so biased and ignorant? Why do we think a book, written by man for man, would hold all the answers?

I can't remember when she left, or her face, or anything. All I remember is that I heard the door close one day. Perhaps that was the first day I ever heard the door shut. It stifled me. I have not been the same since.

When we met, she asked if she could write me. Not e-mail, but a paper letter. I conceded and a week after we last spoke I received a letter. It was wrapped intricately in handmade paper and fine ribbon, a wax emblem enclosing it. I opened it carefully with my letter opener, and when I saw the letter I was shocked. The handwriting was perfectly inflected and toned. As I pulled out the rest of the letter (all two pages which had telegraph markings although they weren't telegraphs) some photographs fell to the floor.

EXHIBIT A: A 1970's lawn chair in a desert
EXHIBIT B: A Nissen hut
EXHIBIT C: An old banana peel
EXHIBIT D: A girl with a honeybee on her finger.

I wasn't sure what to make of this. So I read the letter:

"Dearest Gentleman ___,
I told you I would write to you in a fortnight and so have I STOP I am not sure really what to say, other than to say at all what is on my mind STOP Have you seen the news recently STOP They say that global warming has become a major issue and that we are all doomed STOP What do you think of this STOP I haven't a clue if it is really or not as I'm not sure if science is real STOP That reminds me that I have to water my flowers STOP I hope you are well STOP I really enjoyed my visit to your country STOP I fell in love with the beautiful trees and the stars STOP They are different here and unlike yours STOP Do you miss me at all I must wonder STOP We only met by chance but I feel as if we knew each other for a longer time STOP A better time perhaps STOP Is your country still at war STOP I don't want to watch the news STOP Media is a dangerous projective STOP I was in Hamburg the other night with some friends and I was reminded of you STOP A boy passed by and smiled and he had the same smile but not your eyes STOP Perhaps I drank too much STOP I would like to know more about this music you speak of STOP We have here many different music STOP My husband flew out to the Americas Monday STOP He is applying for our citizenship STOP He wants me to move to America STOP I am glad I know some English but I am not very good at it speaking-wise STOP Do you remember the pond we took the walk by STOP I do STOP I remember when you gave me your coat STOP It was cold and I was shivering STOP You are too kind STOP I wish we were in the same country STOP Perhaps we will be STOP If you were here I would show you where I live STOP It is a small apartment but it is homely STOP I adore it much STOP Did I know you in another life STOP We seem to know so much and very little at once STOP Did I love you once STOP One can't be sure about such things STOP Is the universe really so vast STOP I wonder STOP I wonder why the Earth moves and why we pass so many people every day without faces STOP Why we all don't speak the same language even though we are all the same type of creature STOP Why does everything have so many names in your country STOP My husband said to me that America has opportunities STOP Do you believe this STOP I hope so STOP We have a cat and he is sick STOP We love it much but I am sad STOP Why is death so sad STOP It should not be STOP...."

I read through the pages and I felt thoughtful. This was the wide-eyed, generous girl that I met some months ago. This was the girl who stole my heartstrings from me. I decided to write her back. STOP STOP STOP So it continued on for two months. She had told me all about herself, her country, her hopes and dreams, her aspirations. I watched my words closely, but I started to betray my feelings.

"Dearest Ingrid,
If you were not married STOP Would you marry me STOP

Yours truly,
___"

And the reply came sooner than expected.
And the reply came sooner than *expected*.

"Dearest Gentleman ___

Perhaps STOP Would you call me STOP

Yours faithfully,
Ingrid"

I conceded. A month later I received a note.

"Dearest Gentleman ___,

My world is at an end STOP Come I come visit
STOP I have nothing left by my friendship STOP..."

I flew her into Texas the following week.





words by anonymous

Sitting with mind-numbing anticipation
I know what is to come
I simply haven't the time or the energy
the onslaught is grating
I find my feet are no longer firm upon the ground
I cannot handle this weakness
this sentiment
I was raised to be strong
where is my strength?
my disillusionment
of past parables
cataract eyes, ecclesiastic mouth
the awkward intensity
my heart beats in my throat
you stare straight ahead
and I stare at my feet in shame
reckless foreboding
I wonder is love a state of mind?
Or prolonged elastic feeling?
I limber between the two
and find little solace in your eyes
only desolation and unhappiness.

The smell of cedar
Melting icewater down from the mountain
I crawl upward to the edge
animalistic
I feel the soft needles beneath my feet
I lose myself to the wilderness
and become myself again.



hello summer

with photographs by Noelia García Carballo

model: Noriko






















BURMEISTER





Noelia García Carballo

"I'm 20 years old photographer. I believe that 10 years from now I see many situations in life as a photograph. I think that I have a particular way of seeing the world, and I feel that I'm full of natural green inside. I just try to discover the secrets that we are around."

To view more of Noelia's work, visit:

http://www.flickr.com/photos/cabezadeabejademielrosada
http://www.magicocarrusel.com.ar

WHAT THE @&%!'S UP IN: KNOXVILLE

coffee shops
clothing stores
hip salons
bakeries
vintage stores
art galleries

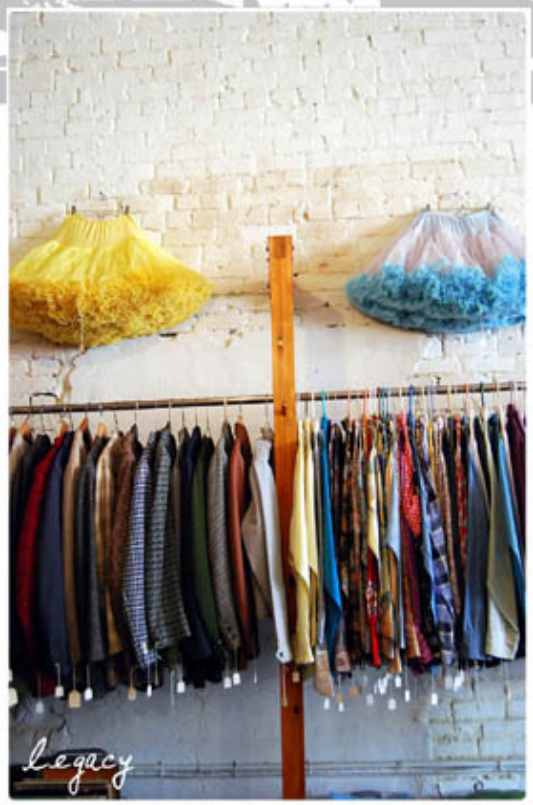


lox salon

KNOXVILLE, TN:

It sounds vaguely familiar. An interstate, shopping-mall town with lots of concrete and wide open spaces. Once the state capital, Knoxville's old finery is no more than a memory with the rise of econo-clasts, surburbanites, and...Starbucks. The birthplace of Mountain Dew (which was originally made as a mixer for whiskey), this city wouldn't seem like it would have much to offer the more eccentric, hipster facade. Since this city is also the birthplace of the magazine you are currently held hostage to, we will highlight some lesser known places in Knoxville that you should visit if you ever happen to mosey on in to town.

While you can find McMansions in West Knoxville, in North Knoxville you will find unique vintage Craftsman homes and often dillapidated Victorians. We have compiled a list of our favorite places, those hit-and-miss, mom 'n' pop, unusual places to shop and see.


legacy

old city

What Old City doesn't have in quantity, it makes up in quality. If you are searching for new threads, inspiration, a bite to eat, or a new do, Old City is the place for all things unique. With a bohemian atmosphere, tons of bars and specialty shops, and it is a great place to take pictures and meet new friends. The folks here are very friendly, a little punk-roque, and the mood is generally laid-back. Old City generally encompasses parts of Central, Jackson, and arguably the 100-block of Gay Street.

On Central, there are many great places to go. If you are looking to score a killer hair cut or some unique handmade items, check out **Lox Salon** (127 S Central St). On First Fridays (the first Friday of every month) they and several other businesses and galleries in the area often host live music, free drinks, and sometimes dance parties.

A little further down the street, **Legacy** (117 S Central St.) is your best bet for fine vintage and kitschy home decor. Legacy has been in business for decades (I have been shopping there since I was a young girl) and whether it's flirty 50's cocktail dresses or atomic wall art, they definitely have a great selection of anything vintage you could think of. As a plus, they also have an excellent selection of sewing patterns and vintage fabrics (some by the yard).

Across the street, you can often smell the frosting and cake baking at **Magpie's** (112 S Central St). Cute and cozy, they have a wonderful atmosphere and offer ready-made cakes and cupcakes and do custom orders as well (for weddings, birthdays, whatever you wish).

A few buildings down, **Knoxville Cigar Co.** (118 S Central St.) features exotic cigars, cigarettes, cigarillos, and pipe tobacco. I often go there specifically to smell the different roasts and go to the humidor. They also have a bar attached specifically to smoke cigars at, which is rare considering most places in Knoxville have banned smoking.

There are many pubs and bars with different appeal on Central and Jackson. **The Crown & Goose** (123 S Central), an upscale pub, features an outdoor sitting area with on-street access and a really cool wall mural to stare at. **Urban Bar & Corner Cafe** is on the corner and has outdoor and indoor seating and pool tables, a juke box, and sometimes live music (it is the local hangout for most of us downtown). Barley's Taproom & Pizzeria, Patrick Sullivan's, and Manhattan's are some other cool bars along the way. For live shows, check out the **Pilot Light** (106 E Jackson Ave), a little bar and venue that features indie bands (some with indie cred) on a weekly basis and often hosts movie nights.


magpie's



old city java



pilot light



ali baba

If you are pining for an Earl Grey latte or looking for some wi-fi to check your Myspace, be sure to check out **Old City Java** (109 S Central St.). The folks there are friendly and the place itself is very hip, filled with Eames chairs and fair-trade brews. Next door is **Da Vinci's Pizza**, serving up Jersey-style pizza and Jone soda.

On Jackson Avenue, there are more places to peak your interest. It is a well-known fact that **Host Clothing** (105a W Jackson Ave.) is one of Knoxville's best-kept secrets. Screen-printed tees, outlandish artists, and killer shows are just some of the awesomeness that come out of this place. Just below Host is **Basement Gallery**, that often features art from around the world and music/free snacks on gallery openings.

On the other side of Jackson (near the Pilot Light), the **Knoxville Pearl Cereal Bar** is open late, catering to the mid-night munchies with a selection of cereal and groovy atmo-sphere. If you are not a cereal afficianado, perhaps you are more of a book-fanatic. **Woodward Books** (108 E Jackson Ave.) has a great selection of RARE and out-of-print books and everything in-between.

If you are into art gallery hopping, be sure to check out **Fluorescent Gallery** (627 N. Central Ave.) and **Ironwood** (119 Jennings Ave.) They often have fun events, especially on First Fridays.

downtown

Not feeling the Old City jive? There is more to Knoxville to enjoy. Over on Gay Street, you can get a bite of sushi at **Nama** (135 S Gay St.) or play classic/new video games and catch all-ages rock shows at **Versus** (119 S Gay St). **Mast General Store** (402 S Gay St.) is a few blocks down, with old-fashioned candy and some wooly knits to take home to Mom. Across the street, be sure to check out **YEE-HAW Industries** (413 S Gay St.), an old-school letterpress. They have all kinds of unique concert posters for sale, stationary, and a little of everything else as well.

While you're there, be sure to check out Market Square which hosts a number of businesses and things to do. Feel like eating some vegan-friendly brunch? **The Tomato Head** (12 Market Square) has a delightful array of choices (my per-sonal favorite is the soup of the day and bread with tahini!). If you are craving a delicious high-class chocolate dessert afterward, stop in to **Coffee & Chocolate** a few doors down. Or, are you in the mood for another appetite entirely? **World Grotto & Marketplace** (16 Market Square) has neat mixed drinks, Cuban cuisine, and shows most nights downstairs in their "grotto" (which literally looks like a treasure cave). If you are shopping for unique home decor or apparel, **Bliss** (24 Market Square) has you covered. If you are in town during the summer, on many Thursdays they have Sundown in the City with free shows in the outdoor amphitheatre. On Wednesdays and Saturdays there is Farmer's Market in the square, where local vendors sell their wares. Before you venture out any further, don't forget to make a morning pit stop at **Pete's Coffee Shop** on Union Ave for some classic grub and a laid-back atmosphere.

old north

If you're sick of downtown, there's many more places to check out elsewhere. In North Knoxville, you might want to go thrifting. The building itself may look a bit old-fashioned but **AMVETS** (4105 Holston Drive) is a thrifty megastore chock full of new and vintage finds at down-to-earth prices. Where else can you walk out with a vintage 50's dresser and a new Ralph Lauren blouse for under $40? If you get hungry, pop on over to **Senor Taco** (3325 N Broadway St.) for some yummy dinner and be sure to check out the 4th and Gill and Old North Knoxville neighborhoods for some insane yard sales and beautiful architecture.

east

If you go out East, don't forget to stop by **Disc Exchange** (2615 Chapman Hwy), a great independent record store filled to the brim with CDs, vintage vinyl, and more. Also on Chapman, **The Book Eddy** has a great selection of hard-to-find books and oddities. **The Comics Exchange**, a bit further down the street, has a great selection of vintage and new comics (Vintage Strange Tales! Yay!).

west

Towards the West, if you end up in Bearden, you will be in for a huge surprise. There are lots of cool small businesses here, including (but not limited to): **Rebel Salon** (for kick ass hair), **Nostalgia** (on Carr St, full of atomic furniture and cool antiques), **Carpe Librum** (one of my favorite bookstores ever), and much more!

A little further down the road, at Papermill, make sure to check out **McKay's Used Books** (230 Paper-mill Place Way) for a great selection of used books, cds, and movies. They also accept trade-ins on these items and give credit or cash in exchange for your old stuff!

Last but not least, I can not forget to tell you about this gem. **Ali Baba Time-Out Deli & Grocery** (8361 Kingston) has classic Arabic dishes (straight from the motherland) and gyros. For you more American-types, they make a mean reuben and tasty salads. One warning: The food is addictive. Reasonable as the prices are, we rarely get out of there without spending $30 or more (I not only like eating there but often bring a dish or two home and buy grocer-ies- yum yum!). Their hummous and tabouli is to die for!!

Needless to say, Knoxville is ever-changing and new businesses pop up all the time. Whether you are just stopping in on your way to another town, or going off the beaten path to try something new, I would definitely spend a few days checking out the city if I were you. It isn't a megapolis by any means, but it has a lot to offer. -t.d.

KNOXVILLE TENNESSEE



indie craft documentary



photos courtesy of faythe levine

What's felted, stitched, and crafty all over? It's Handmade Nation, an indie craft documentary for the masses! We spoke with the founder Faythe Levine, whose passionate love for craft and the craft scene will catapult it into new frontiers.

The movie and book plan to document the rise of DiY art, craft, and design. Levine, a Seattle native who was well-versed in Olympia's Riot Grrrl community and the various underground communites that dotted the region, feels that the indie craft community goes largely unnoticed by the mass populace and wants to expose them to the history and remarkable talent of crafters nationwide.

She describes the new wave of craft as "a marriage between historical technique, punk and D.I.Y. ethos, while being influenced by traditional handiwork, modern aesthetics, politics, feminism, and art."

Whether it be in craft blogs, web sites, fairs, coffeehouses, boutiques, galleries, or studios, CRAFT is here and sending a powerful message to the world. This documentary is more than anything about the community banding together and focusing its energies on showing the world what it is made of.

The documentary is handmade itself. Most of the funds for film came primarily from Levine's own personal credit cards or donations to be sold in their Etsy store. The film sets out to interview the who's-who of the underground craft scene as well as locals who are changing the face of modern craftivism. the book will be a companion to the film, although with its colorful photographs and wonderful illustrations it will stand on its own as a testament to the DIY scene.

The film is in post-production now, but if you would like to contribute to the cause they can still use all the help they can get. Keep the dream alive and be supportive of your local craft communities.

SHE DESCRIBES THE NEW WAVE OF CRAFT AS "A MARRIAGE BETWEEN HISTORICAL TECHNIQUE, PUNK AND D.I.Y. ETHOS, WHILE BEING INFLUENCED BY TRADITIONAL HANDIWORK, MODERN AESTHETICS, POLITICS, FEMINISM, AND ART."



For more information or if you would like to donate to the cause, check out
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Hit us up!

publication info

paper + wire is published twice a year on the web and in paper format at select retailers. We are a non-profit zine dedicated to getting the word out about what is cool, which we know because we are "cool" as hell.

advertising

Ads will be placed free of charge, space and subject-matter permitting. If you would like your ad placed with us, feel free to send us some hi-resolution images and the info for your company (links, your contact info, etc). We will be more than happy to place it in our publication if we feel it fits the purpose of our magazine. Most issues will run about 80 pages with 20 pages of ad space (which includes pages with partial ad space), so please be sure to get your information in to us as soon as possible to ensure placement. We are not planning on charging for ads anytime in the near future, so don't be shy- we love promoting our friends and fellow artisans!

contributions

Although we cannot pay contributors at this time, we accept submissions of tutorials, interviews, music reviews, art, shameless self-promotion, comics, photography, fashion-related stuff...whatever you think would fit the magazine's purpose. We will use our best judgment in choosing what goes in and what doesn't. Deadlines for submissions are as follows:
Spring/Summer- April 15th
Fall/Winter- August 15th

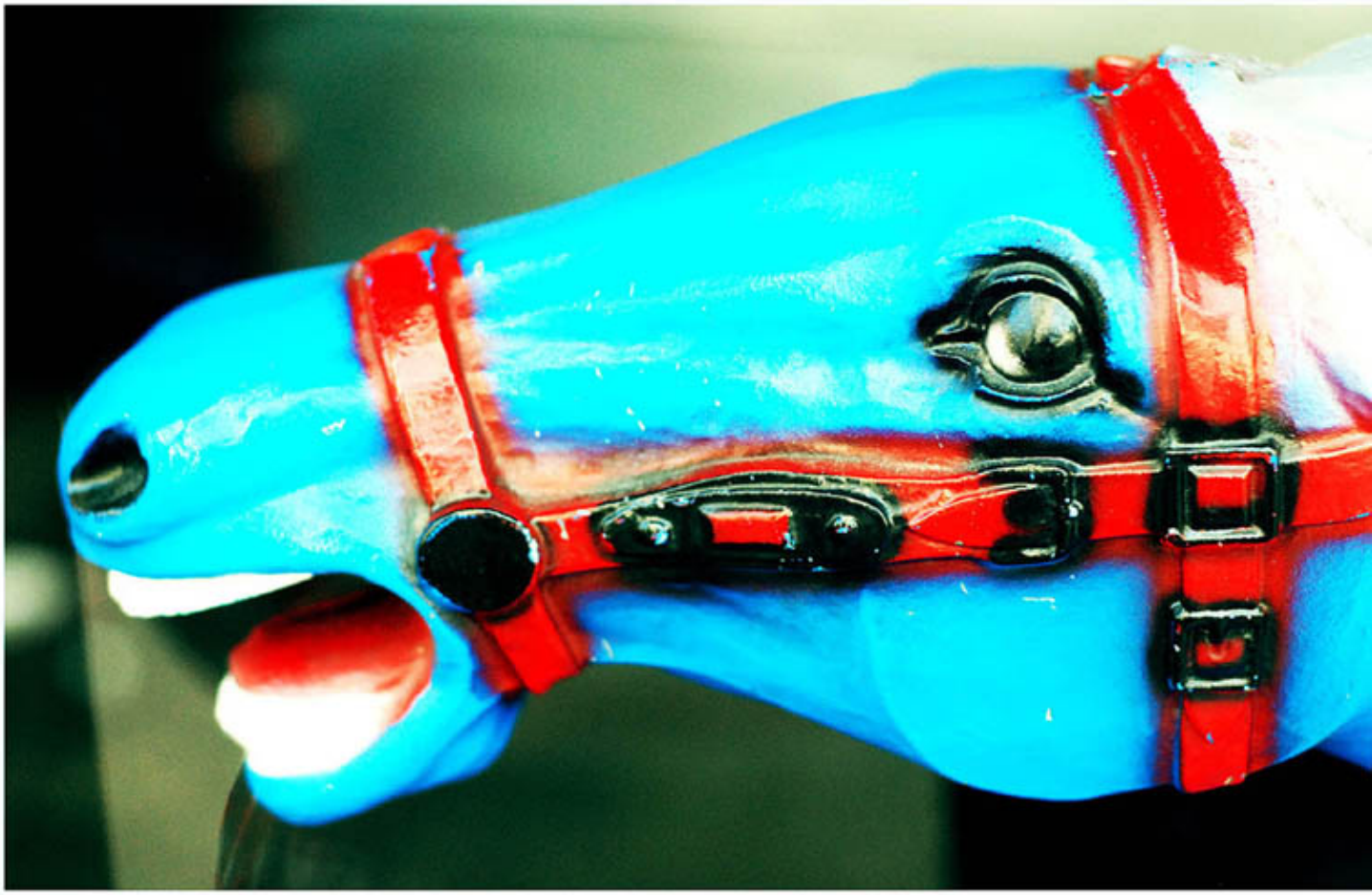


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xoxo







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